

THE CRITIC.

VOL. XXIV.—No. 612.

MARCH 29, 1862.

Price 3d.; stamped 4d.

ROYAL INSTITUTION of GREAT BRITAIN.—CANDIDATES for the FULLERIAN PROFESSORSHIP of PHYSIOLOGY are requested to apply in writing to the Honorary Secretary, R.I., on or before May 3, 1862. H. BENCE JONES, Hon. Sec. Albemarle-street, Piccadilly, W.

THE A R U N D E L S O C I E T Y.—Now ready.

A CHROMO-LITHOGRAPH, from the well-known Fresco by Andrea del Sarto, of the "MADONNA DEL SACCO," in the Cloister of the Annunziata at Florence. Price, to Members, 12s.; to Strangers, 15s.

Specimens can be seen at the Office of the Society, 24, Old Bond-street, London.

THE DELHI COMMEMORATION DINNER will take place on MONDAY, JUNE 9, at the Albion, Aldersgate-street. Committee.

Colonel Sir John Jones, K.C.B. Deputy Inspector-General, Lieutenant-Colonel Barnard, D. Innes C.B. Major Greathead, C.B. Major Deedes Captain Clive

Major the Hon. H. Anson

For further particulars apply to Dr. ADAMS, University College, London, W.C.

A R U N D E L S O C I E T Y (for Promoting the Knowledge of Art).—The Drawings and Publications of this Society are ON VIEW DAILY, for the Free Inspection of all persons interested in Early Italian Art. The Society has lately added to the Collection Copies of the Frescoes by Mantegna in the Church of the Eremitaio at Padua, and the Masterpiece of Perugino at Città della Pieve.

Annual Subscription to the Society, 15*l.*

Annual Publication for 1861. Seven Chromo-Lithographs from Frescoes in the Brancacci Chapel at Florence.

For Prospectivees, and List of Works on Sale, apply to Mr.

F. W. MAYNARD, Assistant-Sec., 21, Old Bond-street, London.

JOHN NORTON, Hon. Sec.

A. PASIZZI, Principal Librarian.

DR. GEORGE SWINNEY'S LECTURER ON GEOLOGY.—The Trustees of the British Museum intend in May next to APPOINT a LECTURER on this foundation. The office is tenable for five years: the stipend 14*l.* a year. The lectures to be delivered in London, Edinburgh, or Dublin, at public places to be hereafter appointed. Candidates must have taken the degree of Doctor of Medicine at the University of Edinburgh. Certificates to this effect and other testimonials as to qualification are to be transmitted to the Principal Librarian of the British Museum, not later than the 15th of April next.

The musical arrangements under the direction of Mr. C. Coote.

Tickets (one guinea each, including wine) may be had of J. B. Buckstone, Esq., Treasurer, Theatre Royal, Haymarket; at Mr. Sam's Royal Library, St. James's-street; T. J. Jerwood, Esq., Elie-place; Mr. Frederick Ledger, 3, Catherine-street, Strand; of the Directors of the various Metropolitans; the Hon. of Mr. Lucy, 39, Strand; of Mr. Cullen, Secretary, Theatre Royal, Haymarket; and at the bar of the Freemasons' Tavern.

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SOCIETY of FEMALE ARTISTS.—The SIXTH EXHIBITION of the WORKS of this Society is now OPEN daily, from 10 till 5, at No. 53, Pall-mall. E. DUNDAS MURRAY, Sec.

BRITISH INSTITUTION, Pall-mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN daily, from 10 till 5. Admission 1*s.* Catalogue 6*d.* GEORGE NICOL, Sec.

THE CATTLE FAIR, by AUGUSTE BONHEUR. size 14 feet by 9.—Mr. ROBERT CROFTS has the pleasure to announce that this great PICTURE is now on VIEW at the Gallery, No 28, Old Bond-street. Open from 10 till 5. Admission 1*s.*

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On or about the 1st May next it is expected that this erection, 80 feet in length, will be ready for the reception of pictures.

One-half of the space will be appointed to the works of modern artists, the other half to works by the elder and ancient masters.

No charge will be made for exhibiting, unless the owners wish their property to remain in the Gallery longer than one month.

At the end of each month there will be a public sale of the pictures so exhibited, which have not privately found purchasers. Artists wishing further particulars may apply to BROWN and MACDONALD, at the above address.

GEORGE ROWNEY and CO. Manufacturing Artists' Colourmen. Retail Department, 51 and 52, Rathbone-place; Wholesale and Export Department, 10 and 11, Percy-street, London.

ROYAL ACADEMY of ARTS.—Notice to Artists. All works of painting, sculpture, architecture, or engraving intended for the Annual Exhibition at the Royal Academy, must be sent in on Monday, the 7th of April, this day, the 8th day of April next, after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited.

It is proposed to open the exhibition rooms on certain evenings of the week during a portion of the season.

Frames.—All pictures and drawings must be in gilt frames. Oil paintings under glass, and drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent pictures obtaining the situation they otherwise merit. The other regulations necessary to be observed may be obtained at the Royal Academy.

Every possible care will be taken of works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of works to be disposed of may be communicated to the Secretary.

Artists sending works for exhibition are earnestly requested to abstain from giving any fee whatever to the servants or other persons employed by the Royal Academy to receive such works.

JOHN PRESCOTT KNIGHT, R.A., Sec.

MUSIC.

MUSICAL UNION, Eighteenth Season, 1862.—The Record of 1861, containing a tribute to the Royal President, has been sent to all the Members; any omissions will be rectified on notice being given to the Director. Nominations for the present season, forwarded in writing, will be promptly attended to. The EIGHTH MATINEES will begin on the First TUESDAY after Easter, and end on the 8th of July.

Subscriptions payable to CRAMER, BEALE, and WOOD; CHAPPELL and CO.; and ASHDOWN and PARRY. Tickets will be sent in due time. J. ELLA.

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MESSRS. DEBENHAM, STORR, and SONS will SELL by AUCTION, at their great Mart, King-street, Covent Garden, on MONDAY, April 7, and many following days (Sundays excepted), at ELEVEN, a COLLECTION of Valuable PAINTINGS, by and after

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King-street, Covent Garden, 13th March, 1862.

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MESSRS. SKARDON and SONS are instructed by the representatives of the late Mr. E. Nettleton, to SELL by AUCTION, on TUESDAY, APRIL 1, and three following days, at ELEVEN each day, on the above Premises, his extensive and very valuable PRIVATE LIBRARY (the selection of many years), of about 600 volumes of books on various departments of literature, many of which are elegantly bound, several very scarce, valuable library bookcases and fittings; also his collection of oil-paintings in burnished gold frames, interesting local scenes, by Condy, sen. Condy, jun., Luny, &c., silver plate in handsomely embossed table candlesticks, snuffers and tray, salts, rare antique jug, mug, pastille burner, sugar basin, milk-ewer, grape scissors, silver gilt melon carver, &c. The whole of which may be viewed the day previous.

Descriptive catalogues in due course, at 6*d.* each.

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MR. PHILLIPS respectfully announces that he is instructed to submit to SALE by AUCTION, at his great Room, New Bond-street, on THURSDAY, the 10th of APRIL, at ONE o'clock precisely, magnificent ORNAMENTS in ENAMEL, taken at the capture of the Emperor of China's Summer Palace by a distinguished officer, and which may be regarded as the finest specimens that have been seen in this country, comprising a noble vase, with handles of cylindrical form, four feet high; a pair with covers on tripod feet, 3 ft. 3*in.* high; a shield of extraordinary beauty and quality, 3*ft.* in diameter; two fonts with covers, 3*ft.* high; and other interesting specimens. Several curious bronzes, ornaments in jade and porcelain.

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By the same Author.

THE CRITIC.

NOTES OF THE WEEK.

BY THE TIME that these lines meet the eyes of our readers, the fate of Mr. Lowe's Revised Code will, in all probability, have been decided. We can hardly venture to hope that this most mischievous Code—against which no less than a thousand petitions have been presented, and for which but a solitary one—will be altogether thrown overboard by the Government. To make in this desirable manner a political *Jonah* of Mr. LOWE is now, we fear, impossible. That gentleman is clever and unscrupulous enough to be a very formidable enemy; and he is backed by the most powerful and unscrupulous of all our English journals. But even if the Government could afford to despise the league between Mr. LOWE and the *Times*, a greater difficulty yet remains. Earl GRANVILLE has adopted the educational views of his subordinate in their entirety. He has spoken in the House of Lords as prompted by Mr. LOWE; he has used Mr. LOWE's specious arguments, and Mr. LOWE's unveracious statistics; and he has only not imitated his colleague in his abuse and ridicule of all persons connected with national education, even down to the Government Inspectors themselves. We cannot think then—that, if we could, our wish would certainly be father to the thought—that Mr. LOWE's Code will be wholly rejected. The next best possible thing seems, however, likely to happen. The Revised Code will be so mutilated—so kicked, and cuffed, and buffeted—so stripped of those ingrained prejudices, unfairnesses, and ignorances, which at present pervade it from beginning to end—that it will be a perfectly harmless nonentity—a thing for managers, schoolmasters, and inspectors to smile at rather than fear. Mr. WALPOLE, it is true, is apparently for dealing very mildly with the Code. He accepts its principles to a great extent, and even professes to sympathise with the objects which it endeavours to promote. His resolutions, however, are hardly conceived in the mild mood of their proposer, though, we confess, we do not think they go far enough. They cut root and branch at the *details* of Mr. LOWE's measure. Mr. WALPOLE, too, spoke very effectively of the blunder of twenty per cent. in the statistics of the Royal Commissioners—upon which statistics Mr. LOWE's Code is confessedly based. This blunder Sir GEORGE GREY at once admitted, and, with the admission, signified the assent of Government to the adoption of the last two of Mr. WALPOLE's resolutions. We must confess that, in our opinion, the weakest part of the speech of the Member for the University of Cambridge was where he sought to reconcile the principles of the New Code with the present machinery, so emphatically condemned by Mr. LOWE. This attempt at putting new wine into old bottles must, we think, prove a failure, and decidedly not conducive in the end to that economy which Mr. WALPOLE declares himself so anxious to promote. Mr. FORSTER's speech, on the other hand, was plain and straightforward to a degree. The State and the managers, he truly said, were in copartnership together for educational purposes. This copartnership had been brought about on the invitation of the former, and now the State insisted upon hampering its colleagues with terms which will be little less than ruinous to some of them. We ask our readers to bear in mind who the managers are, and why they have undertaken the very onerous educational duties now imposed upon them. The managers are chiefly clergymen, with incomes for the most part not exceeding two hundred pounds per annum, and the duties are purely voluntary and philanthropic. Well might Mr. FORSTER ask the House of Commons: "Was it not to be expected that if the unfortunate managers found such conditions attached to what they had undertaken as a philanthropic duty, that they were fettered and hampered in their efforts, they would turn round and say, 'I think you have relieved me of all responsibility, and you had better meet the child yourself?'" We shall watch anxiously to see how much of the Revised Code will be re-revised in the House of Commons.

We are glad to see that some of our contemporaries have been inspired by the spirit of inquiry to investigate the proceedings of Mr. FOSTER, the "spiritual" medium. Even the *Times*, awakened to the growing importance of the subject—an importance which is commensurate with the influence which it is really exercising—has deputed one of its staff to visit the "medium" and report upon his exhibition, just as if he were Monsieur FRÉKELL or ROBERT HOUDIN. Perhaps, after all, this is the most sensible mode of dealing with the subject. The exhibition is theatrical, and the dramatic critic is likely to be a better judge of it than the most instructed natural philosopher. We cannot help thinking that the "notice" would have been much better without the leading article to comment upon it. In that oracular expression of the editorial opinion, the performances of Mr. FOSTER were likened to those of a vulgar fortune-teller, who "crosses the palms" of poor, ignorant servant girls with their own money, and sometimes get sent to prison for the trickery; but then in the same breath comes a recommendation that the "mediums" shall be solemnly sat upon by a committee of Fellows of the Royal Society. This is absurd. No one thinks of referring *Zadkiel* or the fortune-teller to the Royal Society; nor can we entertain a doubt that the "mediums" would object to such an inquiry. If the time of that learned body were to be occupied

with inquiring into every deception and popular delusion, it would have little to spare for the truths of science, and it would certainly be most unfair to submit that to the test of scientific investigation which takes as its very basis the impossibility of such an investigation, and requires as a preliminary condition of proof the blindness of faith and the "harmony" of belief.

From what we hear, all this writing and discussion about him has made well for Mr. FOSTER. He is said to be driving a capital trade, and Bryanstone-street continues to be besieged by the crowds of inquirers who are "determined to see and judge for themselves." Judging also from what we hear, the results of these special commissions of inquiry are very various. Some come away all agape with wonder. There has been a perfect deluge of miracles. The spirits behaved admirably and answered to their names without the slightest mistake. The wonderful red-letter performance on the arm was perfect. Even a spirit hand, with "twiddling fingers" has been seen, which Mr. FOSTER seems to have forgotten when he told the party of three which visited him from this office that they had seen the whole extent of his power. On the other hand, some of the inquirers come away denouncing the whole business as a transparent mockery and a pernicious sham, and it is upon these occasions that the "medium" is himself compelled to admit that "the manifestations have been highly unsatisfactory."

We cannot agree with some of our contemporaries, that the best mode of dealing with these "mediums" would be to charge them with imposture. In the first place, there are legal difficulties in the way of such a proceeding. The "Vagrant Act" (under which fortunetellers are punished) is an Act which is justly looked upon with considerable jealousy, and any magistrate would probably hesitate to convict for any description of fraud not expressly described in that Act. In the next place, we cannot but think that anything likely to be construed into persecution would be most injudicious. To make a martyr of Mr. FOSTER would be to make his fortune. Moreover, if he be deluder, it is not those who are commonly known as the poor and ignorant whom he deludes. The guinea fee is a security against that. The victims are willing victims, and it is possible that in many cases there is really no imposture whatever. If a man chooses to pay to see something, and really sees what he expects to see and what he wanted to see, where is the imposture? Now the sceptics wish to see the trick unmasked, and the believers wish to have their faith (or their knowledge of the mediumistic art) confirmed, and both are satisfied by the accommodating Mr. FOSTER. As for those who pay a guinea in the expectation of being really put into communication with the spirits of their deceased relatives, and in the belief that they can in return for their money recall immortal souls to earth to write messages under the table, and play fantastic tricks with the furniture, all that we can say is, that we have no commiseration to spare for them.

Epidemics like these must be left to the solid substratum of sense which lies at the bottom of human nature. From America, the country of woolly horses and wooden nutmegs, and the birthplace of "revivals," this thing has come upon us. At present it is fashionable, and when we have said that, we have said that it is not to be opposed by any regular process of reasoning. It must have its day. By and by it will go out of fashion and be no more thought of than potichomania or the Cock-lane Ghost.

We understand that during the Great International Exhibition, every facility will be afforded to the thousands flocking to it from the four quarters of the globe, for visiting our permanent institutions, both of art and science, and, pre-eminently, the British Museum. The trustees of the latter have resolved to throw it open to visitors as late as eight o'clock in the evening, when the public will be admitted, not only to the general show-rooms, including the King's Library, but to the inner library as well; and, after five o'clock, to the magnificent new reading-room—Mr. PANIZZI's crowning triumph. In order that the general public may have free access to this dome of learning, it has been determined that it shall not be opened for purposes of study after five o'clock at any time during the approaching summer. Readers will thus be deprived for one hour in the day of their privilege of consulting books, but this is a sacrifice that many of them will doubtless willingly make for the benefit of our numerous foreign visitors. Disappointed as these cannot fail to be with the architecture of the Great Exhibition itself, they will leave our shores with the impression that at least in the Reading-room of the British Museum there is one public building of which we English may be justly proud.

The subscription for the London Memorial to the PRINCE CONSORT still seems to hang fire, in spite of the zealous endeavours of those who are pledged to its success. Whether the public does not like the idea of such a sum as sixty or seventy thousand pounds being spent upon a monstrous stone from the island of Mull, or whether there is a general distrust of anything in the way of Art to be produced under the auspices of South Kensington, we cannot decide. Certain it is that the sum total of the subscriptions does not yet exceed 42,000*l.*, and that the total amount added last week was only 840*l.* Southampton and some smaller towns have responded to the invitation given them by the *Times* to set an example of self-denial and allow their local memorials to be swallowed up by the Monolith, as Aaron's rod swallowed up those of the Egyptian priests. In these cases, how-

ever, the amounts do not appear to have been likely to provide suitable local memorials. The first instalment from Southampton, for example, is but 160*l.*; whilst the borough of Beaumaris, having got together the sum of 12*l. 7s. 6d.*, has very properly and unselfishly renounced the pleasure of spending it upon a local memorial. To spur the lagging steps of the national intent, a suggestion has been made that subscriptions for the purpose should be promoted among the working classes, and the Countess of HARDWICKE, in a letter addressed to a Cambridge newspaper, suggests that the parish clergymen shall be employed to make collections of "pounds, shillings, and pence."

Dublin has resolved to have a memorial of its own, and meetings have been held for the purpose of inaugurating a local fund. A literary contemporary, recording the fact, states that "Treasurers were appointed, on the motion of a boy, Master Brook, seconded by Mr. Hopes, a centenarian." The picture of youth and age thus combining to do honour to the PRINCE is no doubt very charming to the poetic mind. Unfortunately, however, for its truth, Master BROOK, *the boy*, is a Master in the Chancery of Ireland, and must be a boy of some standing, seeing that (according to the *Law List*) he was called to the bar in 1817. The mistake, no doubt, arose from the manner in which the meeting was reported in the *Times*—"Master Brook moved and Mr. Hopes, a centenarian, seconded," &c.

There has been some correspondence in the journals about a dispute which has unhappily come about between Mr. and Mrs. WILLIAM HOWITT and their publishers, MESSRS. ARTHUR HALL and VIRTUE, and with regard to which (as it appears to us) there is some misapprehension. The facts of the case appear to be that Mr. and Mrs. HOWITT sold the publishers the right of publishing and selling a book for four years; but that after the four years had expired the publishers continued to sell copies of the book. On being applied to for an explanation of this, the publishers stated that the copies which they were so selling had been printed during the period agreed upon, and that they had a right to sell until their stock was exhausted; but to this Mr. and Mrs. HOWITT demurred, and issue was joined between the parties. Vice-Chancellor Sir WILLIAM PAGE WOOD (than whom a better lawyer does not hold the scales of equity) decided this case in favour of the publishers. Mr. HOWITT complains of this very bitterly, and appears to think that justice has not been done to him. He asserts, moreover, that the interests of all authors are compromised by the decision, and declares that, in consequence of this, a publisher has only to agree to take the sale of a book for a year to defraud the author of all the rest of his copyright. We cannot really see, however, that this is so. The agreement in this case was a very incomplete one. If there had been a clause to the effect that, if at the end of the four years any copies should remain unsold, Mr. and Mrs. HOWITT should have the option of purchasing them from the publishers at cost price, there would have been no

possibility of a dispute. Such a clause ought to have formed part of the contract, and authors who sell their copyright for limited periods, have only to insist upon the insertion of such a clause to secure their interests effectually. The VICE-CHANCELLOR was called upon to patch up a bargain which was never complete, and he did so as well as the circumstances of the case would admit of.

When you get the worst of a controversy, it is a very old and convenient expedient to pretend that your adversary is beneath reply. We have arraigned a writer in the *Lancet* for a disingenuous mode of dealing with those gentlemen who have given the public the benefit of their experience of the Turkish Bath. We showed that this writer (having grossly misrepresented what had been really said by those gentlemen) had proceeded to refute, not their, but *his own*, fallacies. We showed, moreover, that he had ventured to make statements which could not be supported by evidence, and that he had started objections and used arguments which could only have been put forward either in utter ignorance of the real nature of the Bath or in an insolent confidence in the ignorance of his readers. To this he makes the following "reply":

THE "CRITIC" AND THE TURKISH BATHS.

A Reader.—The article in question is an example of irate ignorance, which is far beneath reply. Replete with bad language, bad feeling, and bad information, it is one of the most illiterate specimens of venal abuse which ever degraded the columns of a journal.

As this controversial gem was modestly hidden among the "Notices to Correspondents," we have thought it no less than our duty to elevate it to its proper place in the argument. But what can we say in reply? When a quack squirts black draught at you what can you do? And when SANGRADO takes to criticising style, he reminds us of the scene in "High Life Below Stairs," where the footman talks largely about "poetry, the arts, and that sort of thing."

The same set of "Notices to Correspondents" in the *Lancet* lets us into another curious secret. The "Medical Annotator" of the *Lancet* had brought forward, as a proof that the medical profession are generally favourable to the Bath, the fact that a Bath has been opened at Brompton by Mr. POLLARD, a surgeon. Mr. POLLARD has written to the *Lancet*, giving his testimony as to the Bath, and with what result? With this:

Mr. POLLARD (Brompton).—The communication is so lengthy that it could not be inserted in the columns of the *Lancet*. Moreover, it is not sufficiently precise as to facts, which are now much more needed than general recommendations or objections.

This, be it remembered, is the "Medical Annotator's" own witness; and when we know (as we do) that Mr. POLLARD's opinion is strongly in favour of the Bath, and condemnatory of the conduct of the great bulk of his own profession in regard to the matter, may we not fairly conclude that they are not so much "facts" that are wanted as statements in support of the "Medical Annotator's" preconceived and most erroneous notions?

ENGLISH AND FOREIGN LITERATURE.

THE CELTIC RACE.

Die Wanderungen der Kelten. Von LEOPOLD CONTZEN. (The Wanderings of the Celts. By LEOPOLD CONTZEN.) Leipzig: Engelmann. pp. 280.

IF FEW SCIENCES are more fruitful and interesting than ethnology, few tempt more to extravagant paradox. And even the great Niebuhr, to whom ethnology is so much indebted, leads us astray perhaps as frequently as he conducts us to solid and satisfactory results. On the very threshold we encounter an obstacle never to be vanquished; that, as all early history melts into myth, and myth into a darker unknown behind, we cannot even conjecture how race has blended with or banished race for thousands of years ere the faintest gleam of historical light trembles forth from the obscurity. Even after history holds supreme sway, it has to contend with myth for the simple reason that men, spite of inexorable criticism, will always prefer the mythical to the historical. The most popular historians are those who throw into their narrative the largest leaven of romance. Men love the truth, but they love excitement, from whatever quarter it may come, better—and the romantic stimulates them. It has been said that truth is stranger than fiction, but the mass of men do not deem it so, otherwise they would not take so much trouble to invent improbabilities. Ethnology has to suffer, moreover, from national prejudice and vanity. The Romans, so far as we are aware, have been the only people with the courage to confess a disreputable origin. In general, the habit is to go back to heroes, to demigods, to gods. The pride of birth in individuals is but a form of the pride of ancestry in nations. Hitherto, also, ethnology has trusted too much to etymology—an admirable aid and adjunct, but a deceitful guide. Often a conclusion emphatically and uncompromisingly made, has rested on etymology alone, in which case it was almost sure to be false. Of the primordial races, wherefrom have sprung the nations of modern Europe, the Celts have had the hardest treatment in the theories of the ethnologist.

Not of recent date is ethnology; even before Herodotus a rude kind of ethnology had begun. The moment geography took somewhat of organic and living shape, ethnography necessarily arose. Julius Caesar has many glories, and one of them is that of being, perhaps, the best ethnographer the ancients can boast of. But ethnology as a science marching valiantly by the side of other sciences, is exceedingly recent; and it has still its hesitating steps as well as its aberrations. It owes most to the profound and comprehensive learning of the Germans. Grateful, however, as we are to the Germans for their boldness, their breadth, their thoroughness, their fecund insight in every department of inquiry, and for their services as ethnologists, we cannot quite forgive their tendency to overrate the Germanic race—which, of course, includes the tendency to underrate other races. The Germans have not yet been quite fair toward the Celts. Perhaps they cannot forget that the country which has more than once shamed and crushed Germany has mainly a Celtic population though a Germanic name. The blood in the veins of the French is Gallic far more than Frankish blood.

Leopold Contzen is not free from the disposition to admire the Germans too much and the Celts too little. Nevertheless, his work is inferior to none as an ethnological treatise. Marked by that immense learning for which the Germans are famous, it is lucid in arrangement and popular in style, while it glances at every essential point with French liveliness without French flippancy, with German conscientiousness without German prolixity. Into two parts is the book divided. The first part is strictly ethnographical. In the second part are recorded the Wanderings, the Conquests, the defeats of the Gauls in Italy, Greece, and Asia. Over a large surface, therefore, does the author travel. In all his excursions we should gladly follow him, mainly applauding, though here and there—yet with the deference due to accomplished scholarship—disapproving or correcting. But we must limit ourselves to a few unpretending and miscellaneous remarks. Synonyms of *Celt*, though sometimes with

more limited signification, were to the Greeks and Romans the words *Galatian* and *Gaul*. Sometimes the name has been fancifully traced to Galates, a son of Hercules. But more sober etymologists have derived it from a Celtic word signifying *battle*, and also in the plural *armour*, so that the Celt was a valiant man armed for combat. Leopold Contzen rejects with disdain the notion of indigenous races in Europe. But do not the discoveries in the Swiss lakes, do not many geological discoveries, confirm the notion? That one wave of migration followed another from Asia is demonstrable. It is not, however, equally demonstrable that before those waves began to roll Europe was one vast unpeopled solitude. More probable is it that savage tribes, long the possessors of Europe, were annihilated by hosts of barbarians from the East. The Celts do not seem to have been among the earliest of those hosts. But here the evidence is negative rather than positive. That the Celts are not mentioned by Homer or Hesiod would prove nothing. The Celts sought a home in Western Europe, and with Western Europe Homer and Hesiod were unacquainted. When the colonies and commerce of the Greeks extended in a westerly direction, and when, as a centre of commerce, the city of Massilia was built, the Greeks entered into relations with the Celts, and, with rather dim ideas of geography and ethnography, called the whole of Western Europe the *Celtic Land*. Not, however, till the time of Julius Caesar was it known who the Celts really were, and how they were distinguished from the nations surrounding them. The Celts have never been equalled for impetuous daring. They were the bravest of men, but not the most courageous. Hence, after scattering the foe as the hurricane scatters, they were themselves scattered like the chaff. Vanquishers of the Germans and the Romans, they were by the Germans and the Romans vanquished. With brilliant and noble gifts, they were turbulent, anarchic, fickle, fantastic. Their saddest humiliation, their most irreparable misfortune, was the loss of their language. The Celts have thus not been permitted, like the Germans and the Slavonians, to tell their own tale. We know of them only from their enemies. The fragments of their language and literature which survive in Wales, in Ireland, in Scotland, and in the West of France, draw not aside the veil from the ancient Celtic life.

Of the habits and institutions of the Celts we know little more than the rapid and superficial gaze of the adversary could seize. Whether all the Celts adhered to the Druidical worship is uncertain. In any case, Druidism had prodigious power over the majority of the Celts—over those of them best known to us. Now, as Druidism was as profound as it was original, as mystical as it was poetical, and as it was in many respects purer and loftier than Greek and Roman polytheism, it is scarcely credible that the Celts, if so frivolous as they have been represented, could have been the authors of a religion so solemn and metaphysical as Druidism. Based on contemplation, surrounded by the awful, Druidism held communion with the stars, and beyond the stars sought immortality; and yet, by an unexampled contrast, the Celts never reflected! If we study the Celts such as we find them at this hour in Wales, in Brittany, in Ireland, in the West of Scotland, we must spurn as a calumny the assertion so often and in so many ways repeated, that from of old levity was a leading feature in their character. Passionate, imaginative, impulsive, prone to excess, they were in the very essence of their nature melancholy. The poetry of the Welsh, of the Bretons, of the Irish, of the Highlanders, is mournful. Do not the Ossianic utterances—whether we view them as genuine or not—typify the undying sorrow of the Celtic heart? Call not the Celt light, and vain, and shallow, perpetually joyous and perpetually hunting after joys. Rather see in him one who pants for excitement, who is whirled from extreme to extreme, but to whom the abyss of anguish into which he so often sinks, unfolds divine truths hidden from the sage. The Celt is an idealist; he was an idealist both in his good and in his evil far back in the dim centuries. And how unhappy, in whatever age he may live, must the idealist be! Perhaps the Celt was not well adapted to be either civilised or a civiliser. Yet, indirectly, he has been the chief civiliser of European communities. His restless temper made him the agitator of antiquity; his restless temper makes him an agitator still. Without movement there could be no culture; and men would plunge into gross materialism. But for France the world would go to sleep, though the crimes of France be myriad and monstrous; and but for the Celtic elements within her England would be a low and lifeless drudge. The Celts by themselves cannot build up a nation. They existed as clans; they entered, for purposes of aggression alone, into a temporary league. But before a war, however short, was over, the spirit of clanship revived. This was a fatal weakness. And bitterly had the Celts to lament it when defeated by troops inferior to themselves in everything except organisation. It is singular that unity should be so eminently a French idea and a French fact, seeing that the Celts were so notable for disunity; yet unity came to the French from abroad. It would be curious to follow the gradual growth of its empire till the ancient Celtic disunity vanished completely before it. The Celts had a strong dislike to fat folks—to the protuberant paunch. Their descendants inherit this dislike, and are seldom themselves corpulent. The Frenchman, when he caricatures the Englishman, depicts him as odiously obese. When the Englishman caricatures the Frenchman he sharpens him into a prodigy of leanness and angularity. In many points the Celts resembled the North American Indians. They had the same apathy at certain moments, the same indifference to death, and the same ferocity when their veins were

fevered by the fight. For a sum of money or a measure of wine they sold, in mere wantonness, their life. The money or the wine they distributed to their friends and relations; then, before the eyes of the multitude, lay down on their shield, and there, with unwavering glance, awaited the stroke which was to sever their head from their body. At times their lethargy was so invincible that they would not leave their house to escape from the flames that were consuming it, or from the waves that were drowning it. The head of a fallen foe the Celt cut off, fixed it on his lance, or fastened it as an ornament to his saddle, or to the mane of his horse. When he reached home he placed the horrible trophy on the door of his house. If more than a common foe was slain the head was embalmed, was anointed with cedar oil, and proudly shown to friends. The dreadful doom which befel the prisoners of the Celts is well known. Hard was the lot, as slaves, of those who were not surrendered to the Druid's cruel knife. The indolence of the Celts did not prevent them from being, in many things, industrious and ingenious. Good miners, the Celts were also good workers in iron. The Noric sword was a distinguished weapon. Glass ornaments prepared by the Celts were remarkable for beauty and variety of form and of colour. The Druids are by some supposed to have been acquainted with the telescope. With short and pointed swords, the Romans must have killed the enemy chiefly by a vigorous thrust. With large, pointless swords the Celts dealt tremendous cleaving blows. Herein they are best represented by the Scottish Highlanders—that is, as long as Scottish Highlanders fought in their own fashion, and ere they were brutally expelled from their glens and mountains to make room for sheep and deer. Of the expeditions of the Celts, which Leopold Contzen paints so vividly, the most eventful was that of which Brennus was the leader. Regarding this expedition it is manifest that the Roman historians have not told us the whole truth, that they have concealed Rome's depth of humiliation, and written the record of wholly imaginary triumphs over the Gauls. But the expedition showed the incapacity of the Celts for persistent combination. And how insane was their improvidence ere beginning the siege of the Capitol. In order to starve their enemies out, they destroyed their own supplies. The Celts were freebooters; they had never any political objects; they were worthless as allies, and only as mercenary soldiers were they useful. This Hannibal saw through that political sagacity which was as infallible as his military genius was unsurpassed. But Hannibal, thwarted by the jealousy of the Carthaginian magnates, and by the mistaken parsimony of the Carthaginian people, could hire the valour of the Celts only to an imperfect extent. The turning point of Roman destiny was not the overthrow of Carthage, but the subjection of the Celts in Cisalpine Gaul, in Greece, and in Asia Minor. Though Cisalpine Gaul was Romanised, yet there, and wherever the Celts had once set their foot, Celtic vitality asserted its right to remain. The more in name the Celts perished, the more they in reality retained their hold of the soil. We must renounce the notion of pure races. What except the mingling of races has war from of old meant? The Celt in the Highlands of Scotland differs much from the Celt in Ireland. In the Highlands of Scotland the Celt has a potent tincture of the Scandinavian; but the Scandinavian himself had become the most stalwart of men through Celtic blood. The Old World has not been enough for the Celt; he is busy in the New; busy in subduing forests, and is the foremost and bravest on the battle field. How dull the plodding, boastful Anglo-Saxon seems to him! The Celt sows, the Anglo-Saxon reaps, and slanders the bold chivalrous soul without whom he would have been the most insignificant of mortals. But the Celt is always unjust to himself, and, therefore, perhaps, he ought not to complain of injustice. He squanders magnificent faculties, neglects magnificent opportunities, is always committing those blunders which have been spoken of as worse than crimes. We thank Leopold Contzen for intensifying the interest of the Celt's history, but many an age must yet elapse before the merits of the Celt are completely appreciated.

ATTICUS.

MR. SPEDDING'S LIFE OF LORD BACON.

The Letters and the Life of Francis Bacon, including all his Occasional Works, namely, Letters, Speeches, Tracts, State Papers, Memorials, Devices, and all Authentic Writings not already printed among his Philosophical, Literary, or Professional Works. Newly collected and set forth in Chronological Order; with a Commentary, Biographical and Historical. By JAMES SPEDDING. London: Longman, Green, Longman, and Roberts. Vols. I. and II. pp. 411, 392.

THESE TWO LONG-EXPECTED AND MUCH-DESIRED VOLUMES form the first instalment of that which is to complete Mr. Spedding's great work—his edition of the writings of Francis Bacon. The philosophical works have already occupied five volumes, and the literary and professional writings have been included in two more. The volumes before us include the miscellaneous scraps in the way of letters, speeches, State papers, and that great variety of documents which often give a better insight into the character of their writer than more elaborate compositions. These documents are accompanied by a biographical commentary which illustrates, and is in turn illustrated by, the "Occasional Works," and so closely does Mr. Spedding adhere to the facts which can be proved by the written evidence, that we think we are justified in saying that this biographical commentary is likely to form, when complete, the most reliable picture of the life of Bacon which has yet been produced. Such an

estimate of personal character was necessary to Mr. Spedding's work; for of Bacon, more than of most men, may it be said that his individuality was reflected in his works, and his character and his works mutually explain each other. In this way only can the many enigmas which both offer to the consideration of the moralist be solved.

As Mr. Spedding is a careful and close thinker, who never allows his intellect to be beguiled by what is meretricious and deceptive, we do not expect to find in his pages any of those vain and whimsical speculations which characterise Mr. Dixon's rhapsody. It may surprise those who (misled either by interest, or *camaraderie*, or the fictitious graces of a florid style), hailed Mr. Dixon's performance as a complete moral purgation of England's wisest son, to find that Mr. Spedding takes almost no notice whatever of that essay. Three or four times he refers to it in the slightest possible manner, not as a work of any authority, far less as the source of any new light upon the career of Bacon, but as something too frivolous for serious mention, and yet too obtrusive to be passed over altogether. Evidently he does not think it worth serious refutation. In a note upon some letters in the Lambeth library, of which Mr. Dixon's book professes to contain copies, Mr. Spedding says: "All the letters for which I refer to the Lambeth collection are printed from copies made (or, if they had been printed before, collated with the originals) by myself in 1843 or 1844, when Dr. Maitland was librarian, from whom no diligently disposed student ever failed to receive all possible assistance and encouragement, and to whom I in particular am indebted for facilities in studying the volumes under his charge, for which I cannot sufficiently thank him. The copies of some of these letters lately published by Mr. Hepworth Dixon ('Personal History of Lord Bacon.' Murray, 1861) differ, I observe, very much from mine; most of them in words or sense, more or less, and some in the name of the person writing, or the person written to, or both. But as mine are more intelligible, and were made with care and at leisure, and when my eyes were better than they are now, I do not suspect any material error in them, and have not thought it worth while to apply for leave to compare them again with the originals." Bearing in mind certain evidence respecting the contents of Mrs. Alleyne's letter at Dulwich, we pin our faith to the accuracy of Mr. Spedding's version.

Another reference to Mr. Dixon's production is in the matter of the conduct of Essex to Raleigh in striking out some lines to the honour of the latter which Bacon had inserted in a masque to be played before the Queen. This story is related with wonderful instance by Mr. Dixon, who states that Bacon, seeing Essex and Raleigh to be each needful to the other and to the common cause, laboured with tongue and pen to make peace between them; sought to push the new expedition; in spite of Raleigh's pride, which often marred his work, reported to Essex that Raleigh would be his staunchest and safest friend; and (being engaged at the time in composing characters and words for a masque with which Essex was preparing to entertain the Queen) took occasion, by introducing "a scene in happy allusion to the *Amazon* and to Raleigh's voyage" to pay him a "striking and conspicuous compliment." He adds that Essex, not having the grace to let it stand, "struck his pen through Bacon's lines," which thereupon "dropped from the acted scene and from the painted masque": but that "a contemporary copy of the suppressed part remains in the State Paper Office—a proof how much, five years before the Earl rushed into treason, Bacon leaned to the side of her Majesty's Captain of the Guard." Upon this story Mr. Spedding makes the following comment:

All this being entirely new, the unpublished papers which contain evidence of it would be of no ordinary interest; and it is somewhat tantalizing to be referred merely to "Notes of the supplemental part of the entertainment given at York House, November 17, 1595, S.P.O.;" and again to "Entertainment given to the Queen at York House, November 17, 1595"—without any further explanation. For the benefit as well of the trustful reader who takes all references for granted, as of the curious reader who desires to know more about them, I proceed to supply the omission.

The "Entertainment" referred to is merely some copy of the four speeches which we have just read, probably Nichols's (*Progresses of Queen Elizabeth*, iii. 371), whose note may have suggested the erroneous and otherwise unaccountable statement that it was given at York House. The other reference is meant to describe a manuscript in the State Paper Office, which is described in the original docket only as "A Device made by the Earl of Essex for the Entertainment of her Majesty;" and is a fair and full transcript, in a hand long to the end of the sixteenth or the beginning of the seventeenth century, of a device which has no apparent connection with the other; nor any heading or note or mark of any kind, to indicate time, place, occasion, authorship, or any other thing connected with its history or composition.

So far, therefore, there is nothing whatever to countenance any part of the story: nothing to connect it with Bacon's device, or with York House, or with the year 1595; nothing to suggest either that it was written by Bacon, or that it was suppressed by Essex, or that it was not exhibited on the occasion for which it was composed, whatever that occasion may have been.

For the compliment to Raleigh, pregnant with so much unsuspected personal history now for the first time revealed, we must look of course in the device itself, which has been printed before (*Lives of the Earls of Essex*, ii. 501), but of which the following is a more correct copy.

A copy of the document is then given, for which we must refer the reader to Mr. Spedding's book, and if, after reading it there, he do not arrive at precisely the same conclusion as Mr. Spedding does, he will have grave reason to mistrust the strength of his own reasoning powers.

This is all. And so entirely do the references fail to bear out the story told in the paragraphs to which they are attached, that a slip of the pen or an error of the press might naturally be suspected; for it is difficult to imagine not only how these papers could be cited in justification of the story, but how they could have helped anybody to invent it. The fact, however—that is, the

telling of the tale, for the tale itself is mere fiction—may be thus explained. The modern arranger of the documents in the State Paper Office, being obliged to place the undated "device" somewhere, fixed on the 17th of November 1595—not injudiciously: for though the fact that *another* device is known to have been exhibited on that day makes it improbable that this is the place to which it chronologically belongs, yet it is the place where anybody seeking for such things is most likely to look, and therefore to find it—and wrote on the back with a pencil the following memorandum: "Prob. 17 Nov. 1595, when E. of Essex entertained the Q. This portion is not given in the Progresses. Vid. vol. iii. p. 371." A hasty and not quite accurate memorandum; but bearing upon the face of it evidence of being merely a modern and doubtful conjecture; and exchanged in the calendar for the following correct description: "A short play or interlude devised by the Earl of Essex for the entertainment of the Queen. The subject is the visit of a native Indian Prince from the sources of the Amazon river, who miraculously recovers his sight."

Mr. Spedding takes no further notice of Mr. Dixon's labours, and certainly does not appear to consider that these labours tended in any way to purify the name of Bacon from the blame which has hitherto attached to it. He nowhere expresses his opinion in direct terms, but it is clear enough that he regards the "Personal History" as a species of intrusion not to be reconciled with the recognised laws of etiquette among literary men. It had been known for years past that Mr. Spedding was zealously engaged upon this field, and the consumption of his labours has been looked forward to as a sound and valuable addition to Baconian learning. Under these circumstances, the proper course for a gentleman who happened to pick up a few letters quite by hap-hazard, and who had himself paid no special attention to Baconian literature, obviously was to hand over these chance waifs to Mr. Spedding. This was the more necessary in the face of the fact that an abstract of Mr. Spedding's intended defence of Bacon had been freely circulated among his friends, and all the points of that defence were quite notorious among literary men.

For one quality above all others are Mr. Spedding's volumes entitled to respect—the absence of that fine-spun speculation which gives biography the fictitious character of romance without raising it into the dignity of a work of fancy. Nothing is more contemptible than fiction pretending to be history. Fiction of itself is an agreeable recreation to the intellect; but in the garb of the historian it is like the clown presuming to don the robe of the senator. When the writer of a "sensation biography" makes his appearance, decency is as much scandalised as if the president of a "Judge and Jury" club were to take his seat in Lincoln's-inn Hall. In dealing with Bacon, Mr. Spedding confines himself to what he really knows about him, and never permits himself to speculate upon what may have been possible. "There is no reason (he says) to suppose that he was regarded as a wonderful child. Of the first sixteen years of his life, indeed, nothing is known that distinguishes him from hundred other clever and well-disposed boys." By way of putting a curb upon his imagination, Mr. Spedding makes his biography nothing but a running comment (a most clear and intelligent one, however) upon the documents given. Thus, after quoting a letter from Bacon to Mr. Doyle, dated Gray's-inn, and before giving some letters from him to Lord and Lady Burghley, making a tender of his services to the Queen, Mr. Spedding says:

From the foregoing letter we learn that Bacon was now living at Gray's-inn. From the three next we may partly gather what his views and hopes were with regard to the ordering of his studies and life. His intention was to study the common law as his profession; but at the same time it was his wish and hope to obtain some employment in which should make him independent of ordinary practice at the Bar. What the particular employment was for which he hoped I cannot say; something probably connected with the service of the Crown, to which the memory of his father, an old and valued servant prematurely lost, his near relationship to the Lord Treasurer, and the personal notice which he had himself received from the Queen, would naturally lead him to look. It seems that he had spoken to Burghley on the subject, and made some overture; which Burghley undertook to recommend to the Queen; and that the Queen, who though slow to bestow favours was careful always to encourage hopes, entertained the motion graciously and returned a favourable answer. The proposition, whatever it was, having been explained to Burghley in conversation, is only alluded to in these letters. It seems to have been so far out of the common way as to require an apology, and the terms of the apology imply that it was for some employment as a lawyer. And this is all the light I can throw upon it.

This is really all that can be deduced from the documents themselves, and how much better is such a plain statement of the truth than a chapter of idle, speculative romance? The abstinence which he has exercised in this respect is such as few biographers would have practised. Thus, when Bacon had given offence to Elizabeth by his speech in the House of Commons against the triple subsidy, he wrote a letter to Essex, announcing his intention of abandoning Parliament and the practice of the law, and betaking himself to some other course of life. A fragment of a copy of this letter is in the Lambeth Collection, and it breaks off just when Bacon is about to explain the alternatives which were before him. Here was a chance which no "sensation biographer" would have passed by. Bacon had resolved to write for the stage, and collaborate dramas with his acquaintance Master William Shakespeare of the Globe. Bacon had determined to go to the wars, or to emulate the adventures of his friend Raleigh in the Spanish Main. Mr. Spedding's speculations are not of this character. He merely says: "Here our light goes suddenly out, just as we were going to see how Bacon had resolved to dispose of himself at this juncture. Knowing, however, which way his thoughts had turned the year before, when the same question pressed for decision, and were again to turn two years after, we may venture to guess that his plan was to abandon the Court, from which he could no longer hope for preferment, to give up the practice of a profession by which he could not earn a livelihood without the expense

of more time than he was willing to spare, to turn his fortune into an annuity and himself into a poor student." This is legitimate guessing; or rather, it is fair and logical deduction from sure grounds.

In dealing with Essex's munificence to Bacon, Mr. Spedding takes no notice of the absurd suggestion that the grant of land at Twickenham was in the nature of the payment by a client of his counsel's fees. It is, of course, admitted that "in the account between him (the Earl) and Bacon, the obligation was not all on one side." That must be clear to all who have taken the trouble to inquire into the mutual relations of these men. There can be no doubt, however, that Bacon both was and esteemed himself to be greatly indebted to Essex in many respects, and that this grant of land was a gift in every sense of the word from the rich noble to his humble professional friend.

Of the charge of malevolent ingratitude against the Earl, based upon his conduct in the prosecution for high treason, Mr. Spedding acquits Bacon upon arguments which are quite justified by the documentary evidence. To be sure, Bacon might have made shipwreck of himself, and of the position which he had so painfully attained, by throwing up his brief and declining to appear against his early friend and benefactor; but that would have been a sacrifice too great for mortal man, even if he had not been a lawyer. If Bacon had refused to appear against his friend, Essex's cause would not have been benefited; for there is no reason to suppose that Bacon exceeded his duty in the matter, or did anything that would not have been done by an indifferent advocate of equal ability with himself. Of Bacon's share in preparing the accusation against Essex, and of the manner in which that accusation was treated by the popular voice, Mr. Spedding says:

This service was no doubt the drawing up of the "Declaration of the Practices and Treasons attempted and committed by Robert late Earl of Essex and his Complices;" concerning Bacon's share in which we know thus much upon his own authority:—that he was commanded by the Queen to write it; that having received particular and minute instructions as to the manner of treatment, he drew it up accordingly; that his draft being then submitted "by the Queen's appointment to certain principal Councillors," was "perused, weighed, censured, altered, and made almost a new writing, according to their Lordships' better consideration;" after which it was "exactly perused by the Queen herself, and some alterations made again by her appointment," both in the manuscript and in the first printed copy.

What the particular alterations were, or how far Bacon in his private judgment approved of them, we have no means of knowing, no part of the original draft being in existence. But in an official declaration which was to be put forth in the Queen's name and by her authority, it was fit that the Queen herself, with the advice of her Council, should both prescribe the form and superintend the execution. Even if Bacon had seriously disapproved of the proposed alterations, their right to make what alterations they thought proper in a document for which not he but they were responsible was too clear and obvious to be questioned. He might advise, warn, expostulate; but it would have been merely ridiculous to insist. Fortunately, however, differences of this serious kind do not appear to have arisen. The effect of the alterations prescribed by the Queen was apparently to impart to the composition a somewhat harder and colder tone than he had given it, or than he liked. But with regard to the more material changes introduced at the instance of the Councillors, he distinctly states that "their Lordships and himself both were as religious and curious of truth as desirous of satisfaction." In matters of substance, therefore, it must be considered as having his personal *imprimatur* as well as that of the Government. It was sent to the press on the 14th of April, 1601.

Not having met with any contemporary notice of this publication, I cannot say what impression it made on popular opinion at the time. It had its effect probably in satisfying impartial minds of the then living generation, and in assisting the historian of the reign to relate that passage truly. But when a question of this kind has been practically disposed of and ceased to be a matter of business—then, if the incidents be picturesque, pathetic, or otherwise exciting enough to attract a popular audience, it becomes a matter of fiction. Hence, when in the heat of the unpopularity of the Spanish match, some twenty years after, "Essex's Ghost" was brought on the political stage to warn and exhort, he reappeared in all the colours of romance, as the representative hero of the then popular cause; the invincible captain before whose face nothing Spanish could ever stand; the true subduer of the Irish rebellion, of whose work another had merely inherited the fruit and carried away the credit; the patriotic councillor whose patriotism had brought upon him the hatred of wicked men, who by malicious intrigues and false accusations pursued him to death;—such a man in short as people delight to believe in. In this character he now took his place in our popular mythology: the true narrative sinking at the same time by necessary consequence into a slanderous libel. Thus the authentic history was superseded in authority by the unauthentic. The fiction which had neither evidence nor sponsor to support it was accepted as a revelation of "truth brought to light by time;" while the careful official declaration, framed with studious accuracy, guarded at every step with attested depositions, resting on the personal credit of men whom everybody knew, containing not a single statement that could be fairly disputed, was denounced as a libel and a fiction. Such was the character it had acquired when Clarendon (for I cannot think that his judgment was formed upon any serious inquiry of his own, even in his early life) wrote his remarks on Wotton's "Parallel," and such is the character it still bears; one writer repeating it after another, though not one has ever attempted (so far as I know) to point out any clause of any sentence in it which asserts or implies what is not true. Nay, the error instead of wearing out with time, seems to be gathering other kindred errors round it: for within these thirty years a specific charge of dishonesty, bearing personally upon Bacon, has grown out of it: and though this charge breaks down the moment it is looked into, yet it rests upon authority too respectable, and has been received without examination or suspicion by too many subsequent writers, and is indeed when unexamined too specious in itself, to be passed by here without notice.

Upon the whole, then, Mr. Spedding concludes that there is no fault to find with Bacon for any part of his conduct towards Essex. That this was his conviction was announced by him some time ago in a note to Rawley's "Life of Bacon;" and it cannot, therefore, be pretended that he has adopted it from any recent writer on the subject.

With the trial of Essex the second volume ends, leaving Bacon still plain Mr. Francis Bacon, and, as it were, in the spring of his fortunes. Two more volumes will probably be needed to complete the work, and for these we look with great curiosity.

LAST WORDS ON HOMER.

On Translating Homer. Last Words. A Lecture given at Oxford.
By MATTHEW ARNOLD, M.A., Professor of Poetry in the University
of Oxford, and formerly Fellow of Oriel College. London:
Longman, Green, Longman, and Roberts. 1862. pp. 69.

THERE IS A QUAIN TONE OF COMPLAINT in these "Last Words," foreshadowed by the motto quoted by the writer from Holy Writ: "Multi, qui persequuntur me, et tribulant me: a testimonii non declinavi." This tone is, perhaps, not altogether inexcusable, when we recollect the very needless asperity with which Mr. Newman criticised the Oxford Professor's hints as to how Homer should be translated. But Mr. Arnold's complaint is not directed against Mr. Newman. A well-known weekly journal which espoused the cause of the latter gentleman, and made up for its want of knowledge by the abundance of hard words which it used, is compared by Professor Arnold to the "Gazetier Janséniste," which attacked Montesquieu's "Esprit des lois." "This 'Jansenist Gazeteer,' writes Mr. Arnold, "was a periodical of those times—a periodical such as other times, also, have occasionally seen; very pretentious, very aggressive, and, when the point to be seized was at all a delicate one, very apt to miss it." Having dealt thus mildly with our contemporary, Mr. Arnold turns to the consideration of Mr. Newman's qualifications as a translator of Homer. Mr. Newman is allowed to possess great erudition; but he is mildly schooled as to how "matters of poetical criticism" must be dealt with. "To handle these matters properly, there is needed a poise so perfect, that the least over-weight in any direction tends to destroy the balance. Temper destroys it, a crotchet destroys it, even erudition may destroy it.... The critic of poetry should have the finest tact, the nicest moderation, the most free, flexible, and elastic spirit imaginable; he should be, indeed, the 'endoyant et divers,' the undulating and diverse, being of Montaigne.... The late Duke of Wellington said of a certain peer, that it was a great pity his education had been so far too much for his abilities. In like manner one often sees erudition out of all proportion to its owner's critical faculty." The most unkindest cut of all on Mr. Arnold's part is, however, where he says, "Mr. Newman has zeal for learning, zeal for thinking, zeal for liberty, and all these things are noble—they enoble a man; but he has not the poetical gift; there must be the poetical gift, the 'divine faculty' also." It is certainly not a very flattering dictum to a man who has written several thousand lines of so-called poetry (even though that poetry be only translation) to be informed that "he has not the poetical gift." Nor is this dictum the more flattering because (in our opinion at least) it is perfectly true.

Those persons who remember "the God-confound-your-theory-of-the-imperfect-verses" style in which Mr. Newman attacked the Oxford Professor will admire the reticence and moderation of the latter in this his reply. We would not lightly say a harsh word of Mr. Newman, who is, as Mr. Arnold truly remarks, one of the few learned men whom England possesses; but when a scholar speaks of his opponent's "process as a piece of forgery," his language savours much more of Billingsgate than of the groves of Academus.

Quitting, however, this very disagreeable topic, we turn to the vexed question as to how Homer should be translated. And first we may add that as to what Mr. Arnold calls "a delightful question to raise" whether or no Homer seemed quaint and antiquated to Sophocles, we are inclined to take the negative side with Mr. Arnold against Mr. Newman. We are not sure, however, that this question can ever be definitely settled, though we can easily imagine that it might give rise to a vast amount of subtle disquisition, and equally great display of ingenious scholarship.

We have already quoted the characteristics of the true poetical critic as laid down by Mr. Arnold. Where the bones of this *rara avis* may be we know not, but certainly we have never seen him in the flesh, and if he be among us, he manages to conceal his identity very completely. Mr. Arnold complains of modern criticism that in general it is apt to be very vague and impalpable, and that the pliancy and suppleness which the best critics display is very dangerous to the truth of their criticism. It may seem like a vulgar *tu quoque*, but we cannot help retorting the charge of vagueness and impalpability on Mr. Arnold's own criticism. He tells us that Homer "is in the grand style." We, in common with other inquirers, do not feel altogether certain what this grand style may be, and ask for information. Mr. Arnold replies thus:

Alas! the grand style is the last matter in the world for verbal definition to deal with adequately. One may say of it as is said of faith, "One must feel it in order to know what it is." But, as of faith, so too one may say of nobleness, of the grand style: "Woe to those who know it not!" Yet this expression, though indefinable, has a charm: one is the better for considering it; *bonum est, nos hic esse*; nay, one loves to try to explain it, though one knows that one must speak imperfectly. For those, then, who ask the question—What is the grand style? with sincerity, I will try to make some answer, inadequate as it must be. For those who ask it mockingly I have no answer, except to repeat to them, with compassionate sorrow, the Gospel words: *Moriemini in peccatis vestris—Ye shall die in your sins.*

True, he gives us a specimen of the grand style from Milton:

Standing on earth, not rapt above the pole,
More safe I sing with mortal voice, unchanged
To hoarse or mute, though fall'n in evil days,
On evil days though fall'n, and evil tongues.

He adds, "There is the grand style in perfection, and any one who

has a sense for it will feel it a thousand times better from repeating those lines than from hearing anything I can say about it." This seems to us indefinite enough; but Mr. Arnold's critical subtlety is conspicuous in nearly every page of this little work. The following is a fair specimen:

So true is this, than when a genius essentially subtle, or a genius which, from whatever cause, is in its essence not truly and broadly simple, determines to be perfectly plain, determines not to admit a shade of subtlety or curiosity into its expression, it cannot even then attain real simplicity; it can only attain a semblance of simplicity.* French criticism, richer in its vocabulary than ours, has invented a useful word to distinguish this semblance (often beautiful and valuable) from the real quality. The real quality it calls *simplicité*, the semblance *simplesse*. The one is natural simplicity, the other is artificial simplicity.

What is called simplicity in the productions of a genius essentially not simple, is in truth *simplesse*. The two are distinguishable from one another the moment they appear in company. For instance, let us take the opening of the narrative in Wordsworth's "Michael":

Upon the forest-side in Grasmere Vale
There dwelt a shepherd, Michael was his name;
An old man, stout of heart, and strong of limb.
His bodily frame had been from youth to age
Of an unusual strength; his mind was keen,
Intense, and frugal, apt for all affairs;
And in his shepherd's calling he was prompt
And watchful more than ordinary men.

Now let us take the opening of the narrative in Mr. Tennyson's "Dora":

With Farmer Allan at the farm abode
William and Dora. William was his son,
And she his niece. He often looked at them,
And often thought, "I'll make them man and wife."

The simplicity of the first of these passages is *simplicité*; that of the second *simplesse*. Let us take the end of the same two poems; first, of "Michael":

The cottage which was named the Evening Star
Is gone—the ploughshare has been through the ground
On which it stood: great changes have been wrought
In all the neighbourhood; yet the oak is left
That grew beside their door: and the remains
Of the unfinished sheepfold may be seen
Beside the bolterous brook of Green-head Ghyll.

And now of "Dora":

So those four abode
Within one house together; and as years
Went forward, Mary took another mate:
But Dora lived unmarried till her death.

A heedless critic may call both of these passages simple if he will. Simple, in a certain sense, they both are; but between the simplicity of the two there is all the difference that there is between the simplicity of Homer and the simplicity of Moschus.

Now, in the first place, Wordsworth and Tennyson, though their styles differ essentially, have employed a similar diction, whereas the diction of Homer is altogether different from that of Moschus. The comparison, therefore, seems to us an untenable one. Partly, indeed, we can assent to Mr. Arnold's theory of *simplicité* and *simplesse* in these examples. That is to say, Wordsworth would not probably have written "Farmer" Allan and the "farm" in the same line. He would not have repeated the name William, and he would have at once told us—and not in a separate sentence—that William was the farmer's son, and Dora his niece. Neither would the adverb *often* have been repeated before the verbs "look'd" and "thought."

In the latter extract it is to be remembered that Wordsworth is describing nature and Mr. Tennyson art, i.e., there is far more poetry in the desolation of the scene described by Wordsworth than there is in the narration of the fact, that four persons lived together in one house, and that of these four one female remained unmarried while the other took a second husband. We confess we are always inclined to doubt the exactness of that criticism which is so very ready to feel and so very loth to explain its feelings. Even, however, when Mr. Arnold does explain, he is not always very intelligible. He says, for instance:

By the occurrence of this lyrical cry, the ballad-poets themselves rise sometimes, though not so often as one might perhaps have hoped, to the grand style:

O lang, lang may their ladies sit,
Wi' their fans into their hand.
Or ere they see Sir Patrick Spence
Come sailing to the land.

O lang, lang may the ladies stand,
Wi' their gold combs in their hair,
Waiting for their ain dear lords,
For they'll see them nae mair.

But from this impressiveness of the ballad-form, when its subject-matter fills it over and over again,—is indeed, in itself, all in all,—one must not infer its effectiveness when its subject matter is not thus overpowering, in the great body of a narrative.

We cannot help thinking that other forms of poetry than that of the ballad owe very often their effectiveness to the fact of their "subject matter" being "overpowering;" and that when this subject matter is not overpowering, these other forms are no more impressive than the ballad.

Mr. Arnold says, "the general public carries away little from discussions of this kind, except some vague notion that one advocates English hexameters, or that one has attacked Mr. Newman. On the mind of an adversary one never makes the faintest impression." He then goes on to show how Mr. Newman and his other critics have all shot their bolts far from the mark. We fear we shall also be ranked among "heedless critics," when we say that one of the main objects of this lecture seems to us to be the advocacy of the English hexameter as a fit "vehicle"—to use Mr. Worsley's term—for the translation of Homer into English. Mr. Arnold writes:

* I speak of poetic genius as employing itself upon narrative or dramatic poetry—poetry in which the poet has to go out of himself and to create. In lyrical poetry, in the direct expression of personal feeling, the most subtle genius may, under the momentary pressure of passion, express itself simply. Even here, however, the native tendency will generally be discernible.

I think prudent criticism must certainly recognise, in the current English hexameter, a fact which cannot so lightly be set aside; it must acknowledge that by this hexameter the English ear, the genius of the English language, have, in their own way, adopted, have translated for themselves the Homeric hexameter; and that a rhythm which has thus grown up, which is thus, in a manner, the production of nature, has in its general type something necessary and inevitable, something which admits change only within narrow limits, which precludes change that is sweeping and essential.

He adds elsewhere in these pages: "I have looked about for the rhythm which seems to depart least from the tendencies of Homer's rhythm. Such a rhythm I think may be found in the English hexameter, somewhat modified. I look with hope towards continued attempts at perfecting and employing this rhythm; but my belief in the immediate success of such attempts is far less confident than has been supposed." Further on we read: "I think that even now, if a version of the Iliad in English hexameters were made by a poet who, like Mr. Longfellow, has that indefinable quality which renders him popular—something attractive in his talent, which communicates itself to his verses—it would have a great success among the general public. Yet a version of Homer in hexameters of the *Evangeline* type would not satisfy the judicious, nor is the definite establishment of this type to be desired; and one would regret that Mr. Longfellow should, even to popularise the hexameter, give the immense labour required for a translation of Homer, when one could not wish his work to stand." We more than doubt whether an improved type of the hexameter is possible, but Mr. Arnold is "inclined to believe that all this travail will actually take place, because I believe that modern poetry is actually in want of such an instrument as the hexameter." So do not we believe; nor further do we believe, considering the state of the English language, that any amount of travail will make the English hexameter popular.

Mr. Arnold concludes his work with a very graceful tribute to the memory of the late Mr. Arthur Clough, which only want of space prevents us from quoting in its entirety.

POPULAR CELTIC TALES.

Popular Tales of the West Highlands, Orally Collected. With a Translation. By J. F. CAMPBELL. Vols. III. and IV. Edinburgh: Edmonston and Douglas. 1862.

WITH THE TWO VOLUMES BEFORE US, Mr. Campbell concludes for the present his valuable contribution to Celtic literature. It is almost impossible to over-rate the diligence and industry of the editor in making this admirable collection of tales. Highland bothies and sheelings have been visited far and wide. Ancient crones have been recalled, as it were, to life by the joint means of whisky and flattery, and have brushed up their failing memories and given up Celtic gems of "purest ray serene" to the indefatigable search of Mr. Campbell. We shudder to reflect how many times he has perilled his shins over flinty pathways in search of literary treasure; how often he has braved the attacks of "curs of low degree," and withstood the assaults of bad smells and smoke; how he has had to drink and eat without being thirsty or hungry; to submit to whimsies and to soothe and calm ill-temper. The result of all this toil is a very valuable addition to Celtic literature, and Mr. Campbell's great knowledge of his subject has enabled him often to see light through darkness, and to set up or overthrow a theory by the aid of a solitary line or two.

Most of our readers probably recollect the scene in the "Antiquary" where the Captain recites to his uncle Oldbuck a dialogue between the poet Oisin, or Ossian, and St. Patrick, which the reciter thus translated:

Patrick the psalm-singer,
Since you will not listen to one of my stories,
Though you never heard it before,
I am sorry to tell you
You are little better than an ass, &c.

The Antiquary somewhat unkindly, but perhaps with truth, styled his nephew's version of the Celtic poem as "most admirable fooling." We are most unwilling to use such a phrase in connection with any portion of Mr. Campbell's labours, but we must confess that occasionally his zeal seems to have carried him somewhat too far. Thus, for instance (in page 347, Vol. III.), we have a prose version of the lay of Magnus, extending over some thirteen pages, of which Mr. Campbell says: "it is hard to say what the story means, unless it is Celtic mythology engraven upon a bit of Norwegian history. I give it, however, with all its shortcomings; because, if Celtic mythology is ever to be discovered, it will be found in some such shape." To ordinary readers this prose lay will seem about as intelligible as the ravings of a nightmare.

Mr. Campbell gives the following outline of it, but that its absurdity, or perhaps incomprehensibility, may be thoroughly seen, it must be read at length. He says that in this story we have—

The King of the World, whose life is in that of a horned, deadly or hurtful or venomous animal; and his son Brodrum.

The King of Light, who is conquered by a lion; and his son, the white long-haired one, whose life is in that of three fish; who has twelve bald ruddy daughters; who marry twelve men, the foster-brothers of Manus the hero.

Balcan, the smith, who has twelve apprentices; and his son, who is a sailor, and has a wonderful spotted ship, and twelve sailors.

In short, there are many things which suggest solar worship and mythology—Aries, Taurus, Leo, Pisces—12 hours of day, 12 of night, 12 months, 12 signs of the zodiac, Light, the Smith or artificer Balcan; the sailor, his son:—Vulcan and Neptune, &c. But while there is much to suggest inquiry, there is nothing definite.

Some of the passages quite convince us of the truth of Mr. Campbell's opinion, that many of the reciters do not understand the meaning of the names which they repeat, and that the context gives no help. Mr. Campbell tells us that he heard this prose tale recited by an Old Highlandman in 1860: "He is failing fast, and cannot dictate slowly; I miss several of the measured prose passages which I heard him repeat with the utmost fluency when he was allowed to go his own pace." In the last report of the Education Commission, we have instances of many children who could repeat the Lord's Prayer or the Ten Commandments with great fluency, and apparently with tolerable correctness, but when they were obliged to make the repetition slowly, they showed that they utterly failed to understand the meaning of three consecutive words.

In making these remarks we would not be understood as in the least disparaging the study of Celtic antiquities. We see no reason, even, why some of that zeal which is now expended on Roman *valla* or Greek marbles, should not be directed to the cairns of the Highlands; why Diarmid and Grainne should not be known as well as Paris and Helen; why we should not understand something of the ancient history of they laid and kilt, as well as of the tunica and toga.

"Sunt certi denique fines," however; and when we are asked to take an interest in stories of which such a learned Celt as Mr. Campbell cannot, to use a vulgarism, "make head or tail of," we outsiders, who may try and read, are very likely to close the book after no lengthened period of perusal. That, however, there is very much which is interesting and instructive in Mr. Campbell's book we gladly admit, even though he does, at times, ride his hobby somewhat hard.

Waifs and Strays, chiefly from the Chess-board. By Captain H. A. KENNEDY. (L. Booth, pp. 248.)—This pleasant little addition to the literature of chess is made up of fugitive essays and sketches which have already made their appearance in the chess periodicals, such as the *Chess-player's Chronicle*, the *British Chess Review*, the *American Chess Monthly*, and Mr. Tomlinson's *Chess Annual*. The name of Captain Kennedy is doubtless well known to all lovers of the game as a strong player and pleasant writer about the game. He is a vice-president of the British Chess Association and president of the Bristol Athenaeum Chess Club—offices which are guarantees of his position as a chess-player. His book is not a dry treatise on the game. That branch of chess literature seems to have been pretty exhaustively treated by Messrs. Staunton and Walker, Major Jaenisch, and other great experts in the game. The "Waifs and Strays" are pleasant, readable, and often instructive; little sketches turning upon chess and chess incidents, anecdotes of celebrated players, descriptions of some of the best-known public temples of Cissa. Some of the anecdotes are evidently intended to point a useful moral, and well do they serve the purpose. Temper and the avoidance of bragging are cardinal virtues in chess according to Captain Kennedy, and not too common ones either. Some "Chess Wrinkles," in the style of Dean Swift's "Advice to Servants," will show what ought to be avoided.

III. If of a musical turn, you are not forbidden—of course involuntarily and in mere cheerfulness of heart—to hum or sing during a game, snatches of your familiar and favourite airs, accompanying the same by a *staccato* digital tattoo on the table. When it is your adversary's turn to move, you may at pleasure yawn, sneeze, groan, stretch yourself, use your pocket-handkerchief vigorously, get up from your chair and sit down again, and make frequent inspection of your watch. These unsophisticated little arts will, in all probability, by distracting the attention of your opponent, confuse and cause him to hurry his move, and thus you may cleverly effect a diversion in your own favour.

Captain Kennedy speaks of Napoleon as a chessplayer. He once saw him playing with Marshall Bertrand, through a window at Longwood.

He was attired in a white dressing-gown, and had a red handkerchief tied round his head, the ends of which, fastened in front, were disposed so as to give them a fanciful resemblance to a laurel crown I had seen on one of his busts. . . . The two players appeared to be intently occupied with their game, and after they had exchanged some moves, Napoleon exclaimed, in a tone of triumph—

"Bertrand, mon ami, enfin vous voilà attrapé!"
"Vraiment, Sire?" replied the Grand Maréchal.

"Oui, échec!"

"Encore échec!"

"Échec et mat!"

"C'est juste," remarked the Count, regarding the board with an air of some dissatisfaction; and then he added—

"Ah, Sire, vous êtes toujours vainqueur."

A pleased smile broke over Napoleon's face; he took a violent pinch of snuff, and leaning over, gently squeezed his follower's ear with his right hand.

Captain Kennedy appears to think that the "toujours vainqueur" may not have been invariably the result of Napoleon's skill; for to the report of one of the Emperor's games, which he gives at page 43, and which reminds us very much of middy's proposal to his fair antagonist at chess, to "strip as we go," he appends a note to a most palpable blunder on Bertrand's part: "This seems a courtier-like move on the part of Count Bertrand." One curious omission in this volume strikes us at once; there is no mention made throughout its pages of Mr. Paul Morphy. That the appearance of that extraordinary meteor upon the chess horizon should have disturbed the recognised luminaries in their more regular orbits is not surprising; but, in common justice, the fact should not be ignored that this marvellous youth, a boy in years and in appearance, fairly vanquished by main force all the first-class European chess-players who were pitted against him. The heroes of the St. George's Chess Club and of the Divan were scattered like chaff before his lance. Mr. Staunton would not meet him. The brilliant Harrwitz retired from the contest ignominiously beaten. Even the great Anderssen himself had to suffer defeat, which he submitted to with admirable temper. However galling it might be to the veterans to have been so entreated by "a lad from the States," the fact ought not to be ignored.

The Ambulance Surgeon: or, Practical Observations on Gunshot Wounds. By P. L. APPIA, M.D. Edited by T. W. NUNN and A. M. EDWARDS, F.R.S.E. (Edinburgh: A. and C. Black. pp. 266).—The author of this little volume (which will, no doubt, be of great utility to those for whom it is intended) is a Neapolitan physician of eminence, and the English editors are both of them surgeons of great experience, the former being Assistant-Surgeon to the Middlesex Hospital, and the latter being Lecturer on Surgery in the Edinburgh Medical School. It is a handbook of gunshot surgery, and of the treatment of the wounded, and seems to be as complete in all its parts as an extensive experience can make it. Perhaps the most interesting part for the general reader is that which relates to what are termed "old delusions" in relation to gunshot wounds. The idea once prevalent that the leaden ball generates poison (a belief which one excused the use of the actual cautery at white heat, *for the purpose of destroying the infected tissues*), and that injuries are produced by "the wind of the ball," are classed among these. How, it is asked, "could the compressed air alone cause these lesions, since the column of air is in front of the projectile, which, being necessarily close behind, must also reach the body?" Severe internal injuries may, however, be caused by a gun-shot, without any breaking of the external skin. "The Crimean campaign afforded many instances of internal lacerations with unbroken skin, which in former times would have been attributed to the wind of the shot. De Quesnoy saw an engineer officer at the head-quarters' ambulance who had his forearm broken, but without any external symptom of injury. At Alma they took into the ambulance a soldier whose forearm was in its interior a mere mass of pulp, though his skin was unbroken. There were similar effects from the howitzer shell, which wounded General Canrobert in the same battle; his skin was hardly touched, but a part of the pectoral muscle was ground down (*broyé*). It was in this way General Mayran was killed, but in his case the injury was deeper seated; and although the skin was not torn, muscles, two ribs, and the lung were crushed. We do not find in these pages any case analogous to that of the gunshot wound which Major Murray received in the desperate encounter with Roberts, in Northumberland Street. In that case, although the weapon was held actually on the skin of the neck, the ball only penetrated a few inches into the neck. It was explained that it was precisely because the pistol was so held, the ball did not travel farther. The column of air in the barrel acted as a kind of buffer to resist the course of the bullet. But for this, it is not probable that Major Murray would have survived that desperate attempt upon his life.

Cotton Handbook for Bengal. Compiled by J. G. MEDLICOTT, B.A., (Calcutta, pp. 485).—Cotton has been said to be king; but we fear that his reign is over, or at any rate in abeyance, and we may, therefore, without paradox, say that his Majesty is at present only an interesting subject. But how interesting, let Lancashire testify; let South Carolina acknowledge, and let all who have an interest in India maintain. For, now that the monopoly of American cotton is threatened with abolition, India has a field open which we confidently believe has only to be worked to be found profitable. We beg, therefore, to recommend the book, of which we are constrained to take but slight notice, to the attention of all to whom cotton is a matter of importance, either as a girding for the loins, a ministering substance to the nostrils, a large element in the material of cheap (professedly woollen) trousers, or a source of wealth. We can assure them it is well worth perusal; for though it is a compilation, it is a compilation of a peculiar kind. It originated in a resolution determined on by the Governor-General of India, bearing in mind the vast importance to his countrymen which attached to the subject of cotton. "That the records of each Government on this subject shall be placed at the disposal of some gentleman who may be selected as able and willing to undertake a careful analysis of their contents, and to publish the result within a reasonable period, in a form calculated to be useful as a Guide or Handbook to persons interested in the cultivation of Cotton in India." Mr. Medlicott was the gentleman selected for the Presidency of Bengal, and his work is the work of a man of talent, energy, and experience. He has, we believe, travelled over the greater part of the country which does export, and is likely, under favourable circumstances, to still more extensively export, the wondrous fibre which is a fortune to men of Manchester; and his compilation should therefore command the sympathy of at least the adherents of King Cotton. The Governor-General has been actuated by a spirit of patriotism, and the compiler by a spirit of diligence; and the result of a combination of two such spirits we would not willingly pass over in silence. But our space demands brevity; and we can only recommend that result to the earnest study of others. Still, to save inquirer's surprise, we feel ourselves bound to admit that for a handy-book the work is large; we believe we might call it quarto, but we are by no means prepared to say that its contents might have been comprised in less space.

Baronsclife; or, the Deed of other Days. By Mrs. P. M. LATHAM. (Bell and Daldy. pp. 333).—A tale upon an old pattern, affording no special attractions to any but the mere novel-reading idler. A scion of a proud house marries a penniless paragon (whose perfections, being quite unproved, we are compelled to take upon trust); there is a cold, sneering, beautiful aristocratic sister, who persecutes the paragon; and a certain good match whom the husband of the paragon ought to have married. Eventually perfection dies, leaving an infant child, and the good match reigns instead. We repeat that there is nothing but a certain flow of language to recommend such a story as this. It is just what thousands of people could write if they gave their minds to it. The wonder is not that people write such books but that there are people who will read them.

An Epoch of My Life. Memoirs of Count John Arrivabene. With Documents, Notes, and six Original Letters of Silvio Pellico. Translated from the Original, with Notes, by C. ARRIVABENE. (L. Booth. pp. 223).—This memoir of Count Arrivabene will serve for a pendant to the well-known one of Silvio Pellico, his friend and fellow labourer in the same cause. The object of its publication is expressed in the translator's preface, and the time is selected as being that which "has at length brought disaster to the House of Hapsburg; while the public opinion of Europe has con-

ducted the Italian question to an almost complete and satisfactory issue." It would, perhaps, have been more satisfactory had we found in these pages a clear explanation of what Count Arrivabene did to draw upon his head the vengeance of "the House of Hapsburg." For all that we can gather here, he was guilty of no more than entertaining "Liberal opinions," and of having attempted to dissuade Silvio Pellico from joining the Carbonari. The conversation which seems to have originally embroiled Arrivabene with the Austrian Government, and which was of sufficient importance to be made a matter of confession by Pellico, was as follows:

"One day, whilst Pellico and sons were in the garden, Pellico and I were in a room, seated on a sofa. We spoke of Italy—of the manner of regenerating her. Suddenly Pellico exclaimed :

"Arrivabene, to regenerate Italy we must have secret societies: we must become Carbonari."

"It would be a folly," I replied immediately. "You know that not long since a law was promulgated which condemns the Carbonari to death. You may help Italy without affiliating yourself to any sect."

The little volume has several instructive appendices; among others, a copy of Rosetti's famous revolutionary song on the Neapolitan constitution of 1820, and some original letters, very affectionately expressed, from Silvio Pellico to the Count Arrivabene.

We have also received: The second edition of Poems, *The Legend of the Golden Ring, &c.* By W. Kelynack Dale. (Simpkin, Marshall, and Co.) —Tracts for Priests and People. No. XIII. : The Death of Christ. By the Rev. J. Llewellyn Davies and the Rev. Francis Garden. (Macmillan and Co.) —Wahllabrook; or, Desolate Hearts. By Eaveshope. 2 vols. (T. C. Newby.) —A second edition of School Chemistry; or, Practical Rudiments of the Science. By R. D. Thomson, M.D. (Longmans.) —A Letter to Sir Benjamin Brodie, in reply to his Letter in "Fraser's Magazine" for September 1861. By Wm. Sharp, M.D. (H. Turner and Co.) —Poor Rabb's Olminick for the Town of Bifawst. 1862. (Belfast: John Henderson. London: J. R. Smith.)

MAGAZINES AND PERIODICALS.

THE APRIL NUMBER of *London Society* compels us to record an opinion, which we have now definitely made up our mind to, viz., that thus far its literary contents have not been very valuable. It has, however, its strong point. The illustrations are very numerous, and, for the

most part, exceedingly good. In freedom of touch and elegant correctness of drawing they remind us rather of the French than of the English school; and if the type of male and female employed by the several artists be somewhat uniform, it must still be admitted that it is a very elegant one. On the other hand, the letter-press has also a kind of uniformity, unhappily, at present, that of dulness. Even "the Mad Cabman"—the somewhat sensational title of which led us to expecting something exciting—turned out to be little better than a sham. In fact, the said cabman was not mad at all, whereas his "fare" is—a secret into which we are let at the very beginning of the story, by being told that the said "fare," while at a public dinner on behalf of the Benevolent Night Porters' Association, is accosted by a friendly doctor, who looks at him and in a hollow voice tells him he must take care of himself. "The Cost of amusing the Public" gives some rather interesting statistics as to the number and pay of the persons employed in the London theatres and music halls, the writer of which, not without reason, protests against the opinion held by many of the "unco guid," viz., that actors and actresses, more especially the latter, are very much worse than their neighbours:

The slanders which pursue young and attractive actresses are for the most part the malicious inventions of scandal-mongers. Certain reckless and uncharitable people set down every pretty girl who appears on the stage as a social outcast, just because a set of young and vicious fools run after her and make free with her name. Have we not been told over and over again that ladies, whom we know to be happy wives and mothers, with children at their knees, are the mistresses of men whom they never saw in their lives? We hear these stories every day; but it only requires us to step within the theatre to be convinced that they are, in most cases, reckless and wicked falsehoods. We do not wish to urge that actors and actresses are better than other people, but simply that they are no worse; and perhaps if we were to take into account the temptations to which they are exposed, and the life of excitement they lead, we might justly give them credit for possessing at least some of the virtues in a higher degree than the members of other professions which are better esteemed. The theatre, acting as it does so powerfully upon society, is such an engine for good or evil, that everything bearing on its purification and elevation demands our kindly interest and support.

Mr. Thomas Hood has some pretty lines headed "Drifting," and a rather poor comic "Ode to the Swell." When the letter-press of *London Society* is on a par with its illustrations, then it will take its place in the very foremost rank of the monthly magazines.

EDUCATION, THE DRAMA, MUSIC, ART, SCIENCE, &c.

EDUCATION.

Catechesis Evangelica; being Questions and Answers based on the Textus Receptus. For the Use of Theological Students. Part I. St. Matthew. By THOMAS LAW MONTEFIORE, M.A., Trinity College, Cambridge; Rector of Catherston, Leweston, Dorset. London: Longman, Green, Longman, and Roberts. 1862. pp. 294.

WE CAN VERY CONFIDENTLY recommend this little work to the notice of theological students. Although it has no pretensions whatever to be considered original, the editor has shown so much judgment, and such an amount of reading in the choice of the selections which we find in these pages, that his volume, though only a compilation, is yet a very valuable one. Theological students are not very often burdened with a heavy purse, nor always within the reach of a good divinity library; and the books which have been laid under contribution by Mr. Montefiore would almost form a tolerable library in themselves. The editor gives, when possible, the actual words of the writers from whom he has quoted. When such extracts are too long for quotation, he has condensed them in such a manner as to give their pith. He has not, we are glad to see, followed the editors of some more pretentious editions of the Greek Testament. He has not, that is to say, quoted contradictory criticisms from various commentators, and left the bewildered student to take his choice. Where commentators differ, and, as all critical students of the New Testament are aware, they do not unfrequently differ, Mr. Montefiore states his own opinion as to which is the preferable reading. His work, from its excellence and size (the notes on the Gospel of St. Matthew alone occupying nearly three hundred pages), must be considered something much more valuable than a mere book of cram. Indeed, simply as a guide-book to the works of the best Commentators upon the Greek Testament, its value is considerable.

As to the contents of the book, we may remark that the general introductory chapter gives a summary and brief account of the most ancient MSS. of the Greek Testament, of the early writers whose works have been of value in establishing the canon of the New Testament, and of its various versions.

The appendices also, of which there are no fewer than ten, will be found very interesting to the more advanced student. Of the manner in which Mr. Montefiore has performed his task we have already spoken favourably. We have, however, discovered some errata not mentioned in the editor's list. The only repetition of any importance that we have discovered is the note in pp. 43 and 229, on μετανοία and μεταμόρφωσις. Is the editor quite correct in saying (page 234) that such a construction as τι μετανοία ἔγειν is a Hellenism?

The Progressive English Reading-book for use in Schools. Book I. pp. 36.—*The Progressive English Reading-book, for use in Schools.* Book II. pp. 180. By THOMAS and FRANCIS BULLOCK. (Man-

chester: Heywood. London: Simpkin and Marshall.)—Two little educational brochures of a very elementary class. Neither their matter nor arrangement seems to us very novel, but their price is extremely moderate, and they seem well adapted for use in national and other large schools.

A Concise Grammar of the Dutch Language; with Selections from the Best Authors in Prose and Poetry. By Dr. F. AHN. Translated from the Tenth Original German Edition, and Remodelled for the use of English Students, by HENRI VAN LAUN. (Trübner and Co. pp. 166).—This handy and excellent version of Dr. Ahn's Dutch Grammar will be very welcome to all who desire a better acquaintance with that language. Those who are not tempted by a literary desire to become acquainted with the prose of Stijl, Messchaert, Pekerse, Schranse, and Van der Palm, or the poetry of Poot, Tollens, Cats, Vondel, and Spandaw; or who have no wish to visit the banks of the "lazy Scheldt," and say to some substantial beauty of Amsterdam. "Uw dienaar, Meijnvrouw," may possibly be induced to study the Dutch by the consideration which is presented at the beginning of the preface, that "at the present moment, when a new and important outlet for trade has been opened by an intercourse between England and Japan," and as "Dutch is the only foreign language known to the Japanese," it was thought that a good Dutch grammar might prove useful to many.

IT IS STATED that Haileybury College, so long associated with the training of students in Oriental literature and languages for the civil service of the East India Company, appears destined to survive the doom which the Government of the day had passed upon it, and will shortly be re-opened for the education of the sons of the nobility in the higher studies of classical and general knowledge. Every branch of study will be entrusted to most eminent professors, and there is reason to believe, from the arrangements which are being made, that this renowned seat of learning will be restored to that importance which it so long maintained whilst under the auspices of the East India Company. This property was recently purchased by the British Land Company, and will be formally transferred to the trustees of the college.

The New York papers announce the advent to this country of a Mohawk Indian, en route to Oxford, for the purpose of finishing his education. Oronhyatekha is reported to be twenty-one years of age, and to be from the Reservation of the Six Nations, near Brantford, upon the Grand River, Canada West. For two years past he has been a member of Kenyon College, Ohio, and upon the late visit of the Prince of Wales the royal party became much interested in him. He comes under the auspices of Henry L. Acland, M.D., F.R.S., late physician to the royal party, and then and now Regius Professor of Medicine in Oxford University.

Oxford.—The Boden Sanskrit Scholarship has been awarded to Mr. Edward J. Long Scott, Bible clerk, of Lincoln College. Mr. Scott was placed in the third class "in Schola Litt. Gr. et Lat." first public examination. Michaelmas Term, 1860.

The election of scholars at Corpus Christi College terminated in favour of Messrs. J. R. Brooke, from Lancing; G. A. K. Fitzgerald, from Sherborne; C. J. Pearson, from Edinburgh; E. Ridley, from Harrow; and J. H. M. Weitbrecht, from King's College, London. The number of candidates was forty-nine.

Cambridge.—There will be an examination at Queen's College, on Wednesday, Oct. 8, and Thursday, Oct. 9, for two scholarships, open to all persons under twenty years of age, who shall not have commenced residence in the University. The scholarships will be of the value of 40L per annum each. One of them will be awarded for proficiency in classics, and the other for proficiency in mathematics. The classical part of the examination will comprise the translation of passages from the best Greek and Latin authors, and composition in those languages. The mathematical part will be limited to papers in Euclid, arithmetic, algebra, trigonometry, and conic sections, treated both analytically and geometrically, with problems arising out of these subjects. Each candidate must forward to the President of the College, on or before the 1st of October, a certificate of baptism and a certificate of good conduct from a graduate of Cambridge, Oxford, or Dublin. The successful candidates will be required to enter their names on the Boards of the College and to commence residence in October. Further particulars will be furnished by the Rev. W. M. Campion, Tutor of the College.

MUSIC AND MUSICIANS.

PHILHARMONIC SOCIETY.—If any reliance may be placed upon the enthusiasm manifested on Monday evening, the managers may take credit for having made a most successful hit. Time was, and that not very far back, when the narrow notion was propounded that there was only one band and one conductor capable of giving effect to, and rightly interpreting, the learned works in the extensive repertoire of the Philharmonic. How great the change! By what magic can it have been wrought? Nine composers, all men of mark and distinction, were represented at the second concert of the season, and, as a whole, were probably never better treated than on this occasion. Spohr's extremely elaborate and trying symphony, "Die Weihe der Töne," is a favourite composition with the executive, and, as it is now pretty well understood by the *habitués* of the Queen's Concert Rooms, the renowned maestro is not allowed to slumber long undisturbed. Beethoven's sinfonia in F is also in frequent demand. No wonder. It is one of those original works which at first may puzzle; but each hearing reveals new ideas and discloses fresh beauties. The allegro scherzando always receives special applause. Mendelssohn's overture to "Athalie" proved a fit termination to the first part of the concert; and Weber's overture to "Oberon" wound up the entire entertainment. In the course of the evening Miss Parepa relieved the more solid instrumentalisms by a very charming version of the recit. and air from "Don Giovanni," "Crudele! ala no, Non mi dir." Mr. Tennant joined the lady in a duet from "Don Pasquale," "Tornami a du che m'ami;" and the tenor subsequently made a sensible impression in a recit. and air from Gluck's "Iphigenia in Tauris." Miss Goddard played Dr. Bennett's beautiful caprice in E and a prelude and fugue alla Tarantella, composed by Bach. It is needless to say how. The inference to be drawn from these statements is, the second concert of the fifty-first season was by no means unworthy the year of jubilee.

ST. JAMES'S HALL.—Eighty concerts of the Monday Popular genus have now been given at this place, and the growing strength of their popularity is altogether without a parallel in the musical history of this country. Each returning evening brings with it a full hall, and what is, moreover, highly satisfactory, an appreciative auditory. The programme of the 24th inst. was—like the majority of its predecessors—compounded of choice materials. Mozart's quintet in G minor—one of the loveliest compositions of its class that the gifted author ever scored—was played first, and right admirably too. Beethoven's grand sonata in C major, pronounced by some critics as "the first colossus, or the portico of the second manner," had Mr. Charles Hallé for its exponent. In this sonata there is neither minuet nor adagio beyond the slow introductory movement to the rondo; yet in the order of first and secondary subjects, Op. 53 is of the highest standard of classical art, and requires no ordinary powers, digital and mental, to do it full justice. On the part of Mr. Hallé nothing was wanting, and Beethoven was honoured. A still greater treat was afforded by Herr Joachim's rendering of J. S. Bach's chaconne in D minor. Ere now it has been remarked that no music for the violin has been composed since Bach's day at all comparable to his solos, either in ingenuity of construction or in difficulty of playing them. Judging by the executive state of the art at the time this chaconne first appeared, it is very certain that Bach never heard his creations, realised by any contemporary violinist. The divisions are sometimes graceful, often grotesque, while even and anon the harmony is sufficient to awe the boldest executant. The herculean grasp of the left hand, in order to grapple with the singularly rapid scales and mixed chords of three and four notes, and the variety of bowing engaged in continuous intricate passages, are qualities indispensable to a just rendering of the music. Mendelssohn was so forcibly struck with Bach's work, that he wrote a pianoforte accompaniment for it. Herr Joachim, however, preferred giving old Sebastian undiluted. When he had concluded, applauses of so strong a kind ensued, that he found it politic to return to the orchestra and favour the audience with a choice specimen of a violin solo, written anterior to the chaconne in D minor. Miss Lascelles and Miss Banks were the vocalists. The former made choice of Gluck's great song in "Orfeo," "Che farò senza Eurydice." A very pretty notturno composed by Paer—"Puro ciel tranquilla notte"—sung conjunctively by these ladies immediately after, was received as it deserved to be—with universal favour. The vocal music in the second part had nothing in it worthy of special mention. Hummel's trio in E flat (Mr. Charles Hallé, Herr Joachim, and Mr. Paque) served as an excellent *coup de théâtre* to one of the very best concerts of this long and truly "popular" series.

HANOVER SQUARE ROOMS.—The second of three proposed chamber concerts, by Messrs. Klindworth, Blagrove, Daubert, &c., took place according to announcement on Tuesday evening. A larger audience was observed than at the meeting previous. The critical element prevailed, as very few were present who are not to some extent "up" either in the art of composition or as performers on some of the instruments brought into prominence. A quintet in F, bearing the affix of Rubenstein, was first submitted to scrutiny. This composition is shared by pianoforte, clarinet, flute, horn, and bassoon; a somewhat unusual combination certainly, and though supported by Messrs. Klindworth, Svendsen, Pollard, Harper, and Haussler, it failed to create an impression that comes within the province of favourable. The absence of plan thoroughly carried out, which imparts so much charm to the chamber music of really classic composers, was painfully evident. Herr Rubenstein aims at great things in his Op. 55, and misses them, while the positive difficulties which his score reveals are not the necessary attendants upon the evolving any deep vein of thought or rich melodic sentiment. Mozart's quartet in D for strings, which stood second in the programme, resembled a bit of calm sunshine after a fitful misunderstanding among less welcome elements. Beethoven's sonata in C for pianoforte and violoncello (Messrs. Klindworth and Daubert), reflected creditably on the executants. With Schubert's trio in B flat (Op. 99) the concert closed. Miss Susannah Cole, the only vocalist, sang one of Spohr's fugitive pieces, "Love thee?" the better known "Knowst thou the land," of Beethoven, and a very appropriate gem of Dr. Bennett's, "O'er the woodlands." The third and last concert is to be given on Saturday, the 5th April, instead of the 8th as originally announced.

Among other matters musical that must of necessity be placed in the compressed list may be cited the Crystal Palace concert of a week since, which was well attended. The *savoir-vivre* of Mr. Deacon, on Tuesday, at Collard's Rooms, and a concert of a more miscellaneous character, on Wednesday, at the Lecture Hall, Walworth, by the Librarian of the Institution, Mr. Sach, tested the value of their individual friendships, it is to be hoped with satisfaction. It is also averred that the Sacred Harmonic Society found their experiment upon "Solomon" not one to cause regret.

MR. LINCOLN'S LECTURES AT THE MARYLEBONE INSTITUTION.—This is truly a lecturing age; in a musical sense especially so. But, unfortunately there is a deal of charlatanism abroad. There are those who "read what they never wrote;" those who know not, but "blunder round about a meaning," and those who are practically conversant with the subject upon which they discourse. To the latter class Mr. Lincoln unquestionably belongs, and as such he is entitled to notice, and deserving attention. That particular branch of the art, the "operatic overture" has not been treated of—as far as our experience goes—by any lecturer until Mr. Lincoln broke the ground on Thursday, the 13th inst., and continued ploughing his way from the sterile soil of the seventeenth century, down to the times in which the fields "stand thick with corn." Lully was selected to start with—and very properly, as the Frenchman has a good right to his claims of inventor of the overture, for though it may be said that the preludes of Carissima, Colonna and others are in effect overtures, yet the difference between them and Lully is evident at a glance. Mr. Lincoln proceeded with judicious steps from 1683 to 1806, noticing in his way "Rinaldo" (Handel), "La Temple de la Gloire" (Rameau), "Alceste" (Gluck), "Figaro" and "Zauberflöte" (Mozart), "La Chasse du Jeune Henri" (Mehul), "Anacreon" (Cherubini), "Leonora" (Beethoven). Arrived at this stage, the lecturer took breathing time; and on the following Thursday resumed his subject. Weber, Spohr, Rossini, Auber, and Meyerbeer were then brought into prominence, and by the aid of Mr. Adolph Ries on a second grand pianoforte, Mr. Lincoln was enabled to convey such an idea of the gorgeousness, grandeur, and poetry of the music selected, that with the whetting of the appetite, the evening melted away. As before observed, the venture is a new one; but we much mistake if this tracking of the operatic overture, "from its origin to the present time," will not be found to combine so much solid instruction with absorbing interest, as to warrant the lecturer in extending his original scheme.

CONCERTS OF THE WEEK.

MON.	St. James's Hall. Monday Popular. 8.
TUES.	Upper Wimpole-street. M. Salmon's Third Chamber. 8.
FRI.	Exeter Hall. Sacred Harmonic Society.
SAT.	Crystal Palace. Vocal and Instrumental. 3. St. James's Hall. New Philharmonic Public Rehearsal. 3. Hanover-square Rooms. Messrs. Klindworth, Blagrove, and Daubert's last. 8.

MUSICAL AND DRAMATIC GOSSIP.

ON MONDAY NIGHT, a little farce, by Mr. Webster, Jun., entitled "A Private Inquiry," was produced at the Adelphi Theatre. It is laughable and gives scope for some of Mr. Toole's quaint acting.

At the St. James's a dramatic trifle, entitled "Under the Rose," was produced on Monday night, with complete success. The weight of acting falls on Miss Kate Terry and Mr. Lever.

On Saturday last Drury-lane Theatre closed for the season, and the series of performances given by Mr. and Mrs. Charles Kean was concluded. The engagement of these artists is spoken of as not having been by any means "so successful as was anticipated."

It is now beyond a doubt that Her Majesty's Theatre will open for Italian opera on the 26th of April. At any rate it is stated that a material guarantee has been given in the form of the rent being paid in advance. Mr. Mapleton is to be the manager. The list of artists includes the names of "Mile. Tietjens, Signors Giuglini, Vialetti, Graziani, Ciampi, M. Gassier, and with Mlle. Kellogg, an *artiste* who has acquired a great Transatlantic reputation, and Mile. Trebelli, who has won her laurels on the Continent. Negotiations have also been entered upon with Mr. Sims Reeves, with a view to his appearing as Sir Huon, in "Oberon," in conjunction with Mlle. Titieno and Signor Giuglini. The orchestra, which has been the weak point with former administrations, is to be the strong one of the present, and will include nearly all the members of the band of the Philharmonic. Signor Arditi and M. Benedict are named as conductors."

Mr. Gye's programme announces the opening of his season for Tuesday, the 8th of April. The great card of the season is to be Mlle. Patti—the young lady of pleasant appearance, clever style, acting, and moderate musical abilities, who created such a *furore* at her Majesty's Theatre two years ago. After her come some tried and honoured names in opera—Mesdames Penco, Didié, Rudersdorff, Tagliafico, and Miolan-Carvalho; Miles, Anese, Rosa Csillag, Gordosa and Marie Battu; and Signori Tamburlik, Neri-Baraldi, Lucchesi, Rossi, Gardoni, Mario, Ronconi, Graziani, Delle Sedie, Tagliafico, Fellari, Patriossi, Nauni, and Capponi; Mons. Faure and Hervé Formes. Mr. Costa will preside over the orchestra, which will be as unparalleled as ever. The principal *danses* are to be Miles, Salvioni and Battalini, and Mons. Nadaud will be the leader of the *ballet*. During the season will be produced Donizetti's opera of "Don Sebastian," also Verdi's "Un Ballo in Maschera." The general *répertoire* will comprise "La Figlia del Reggimento," "Guglielmo Tell," "Robert le Diable," "Don Giovanni," "Orfeo e Euridice," "Don Pasquale," "Fra Diavolo," "Les Huguenots," "Dinorah," and "L'Elizir d'Amore."

A lady from America, named Mrs. Macready, gave some readings on Wednesday evening at Willis's Rooms. Mrs. Macready is pleasant to look upon, and has a good style of recitation. Accompanying the ticket for admission, we received a printed slip containing gems of criticism upon the lady, taken from twelve Transatlantic journals. These, we presume, were intended to save us the trouble of forming our own opinions. We are sorry that we cannot quite endorse these rapturous eulogies, and are led, indeed, to question the wisdom of putting them into print in this country, where Mrs. Macready (like everybody else) will be judged of by what she seems to be here, and not by what anybody in America thought or wrote about her. Thus, it imports us very little to know that, in the opinion of the New York *Morning Express*, she possesses "a pure, well-chiselled Venetian profile;" or that, in the appropriately-expressed opinion of the *Louisville Journal*, "her readings may properly be described as the playing of dramatic scenes by several star actresses." If a lady, making her appearance in this country, deserves praise, she will not fail to obtain it, properly expressed. If not, the presumption of putting forward this sort of high-flown nonsense must tend to vitiate the judgment of critics to her disadvantage.

The benefit to aid the distresses of Mr. Love, the polyphonist, is to take place at Sadler's Wells this evening (Saturday).

Stephen Heller, in conjunction with Mr. Charles Hallé, gave a concert at the Manchester Town Hall, on Tuesday evening, the 18th, consisting exclusively of pianoforte music. The programme was made up, to a considerable extent, of Mr. Heller's own compositions, along with some choice specimens from the works of Beethoven, Mozart, Mendelssohn, and Schubert. The marked feature of the concert was Mr. Heller's improvisation on themes selected by the audience. These themes were the "Notte e giorno," from "Don Giovanni," and an air from Mozart's "Il Seraglio." These two subjects he wove together along with portions of his own "Wanderstunden" and his pretty expressive *morceau* called "La Tendresse," with considerable ingenuity, which called forth loud applause. There was a very large attendance, and the concert was thoroughly enjoyed.

On Saturday evening the English Opera season closed. The following address, distributed about the theatre, we give without comment :

LADIES AND GENTLEMEN.—The conclusion of our sixth season again devolves on us the pleasing task of thanking you, and all our liberal supporters; and though for a time an unavoidable gloom was cast over us in the irreparable loss of that great Patron to us, and all sciences, his Royal Highness the Prince Consort, depriving us of that gracious presence which has hitherto shed a lustre over our proceedings, and given a zest to all our undertakings, we are still happy to announce a successful termination to this our English operatic season, during which we have produced (what has hitherto been unprecedented in theatrical annals), three new and original English operas, with that care and completeness which we trust have always characterised our management. "Ruy Blas," by Howard Glover; "The Puritan's Daughter," by M. W. Balfe; "The Lily of Killarney," by Jules Benedict, and a fourth opera by W. Vincent Wallace, would have been brought out, but that the long run of the above-mentioned operas, owing to their great success, precluded the possibility of so doing this season; it will, however, be the first novelty offered to the public in the ensuing one, when we trust that the Royal English Opera may find a prominent position amongst our national exhibitions. We think it necessary to observe, our anxiety to keep faith with the public is such, that (although at a great expense) on the very last night of the season, we produce Mr. F. Clay's operetta, "Court and Cottage," intended to be produced on the 15th inst., which, if successful (and, from the acknowledged talent of the composer and librettist, we cannot doubt it), would have reimbursed us, but for an unfortunate circumstance, over which we had no control. In bidding you farewell, we beg to return especial thanks to our kind supporters, our subscribers, the nobility, gentry, the public, and the press, and to assure them that, aided by their generous assistance, we will continue indefatigable in our endeavours to uphold the great cause we have, at so much risk, undertaken—the establishing a "Royal English Opera."

With heartfelt thanks to each and all, until next season we beg most respectfully to wish you adieu,

LOUISA PYNE, WILLIAM HARRISON, Managers.

The funeral of M. Halévy took place on Monday afternoon, with a degree of pomp and splendour worthy of the high social estimation in which he was held. His co-religionist, M. Fould, was among the mourners, and Marshal Vaillant and Count Walewski were also present. The composer of "La Guide" was laid in a grave in that part of the Cimetière Montmartre reserved for members of the Hebrew persuasion, the mournful *cortège* being preceded by military bands playing selections from his principal operas. According to a French custom, which singularly detracts from the solemnity of such an occasion, speeches were delivered over his open tomb; the common-place platitudes of this nature were less offensive than the affectation of grief which characterised them.

Mr. Charles Dickens has been giving a new series of "Readings" at St. James's Hall. This time he has chosen his characters from "David Copperfield," a work which has an intimate interest to those who know that, in its relation to the author, it bears something of an autobiographical character. The manner in which Mr. Dickens renders the character of the simple, strong-hearted Peggotty, the fisherman, is much and deservedly applauded.

On the afternoon of Saturday last, the subscribers to the testimonial to Mr. Charles Kean assembled at the St. James's Hall, to present their gift to the recipient. Mr. Gladstone presided, vice the Duke of Newcastle, in attendance upon the Queen. There was a great deal of eulogy of Mr. Kean, and much was said of what he is supposed to have done "to improve the tone and elevate the character of the British stage." In acknowledging the receipt of this very handsome collection of plate (worth about 2000*l.*), Mr. Kean made a very eloquent speech, the effect of which was somewhat marred by an amount of egotism which can only be accounted for and excused by the unmeasured eulogy which he had received. "As the warrior (said Mr. Kean), when the fiery fight is heard no more, and the star of peace returns, bears upon his breast the decorations which distinguish his services, so with equal pride do I receive this inestimable symbol of honour, which to me will be while I live the emblem of my victory, and when I die, the memorial of my name. But, ladies and gentlemen, it is not on me alone that you have this day shed the light of happiness. There is another besides myself who feels the inspiration of this moment, whose pulse beats with quicker throb, whose heart pours over with fulness as a fountain of gladness, but whose joy is only reflected, for she rejoices not in her own but in her husband's honour. While conveying my heartfelt gratitude to all, I feel that my special thanks are due to the Chancellor of the Exchequer for presiding on this occasion, and paying so humble an individual as myself the distinguished honour which his presence now confers." If this be *humility*, we should like to know what is Mr. Kean's idea of pride?

A congress is now being held in Paris, between the principal managers and the dramatic authors, for the purpose of revising the regulations which have hitherto been in force respecting the performances of pieces which belong to the French Society of Dramatic Authors.

ART AND ARTISTS.

THE SOCIETY OF BRITISH ARTISTS opened their thirty-ninth exhibition on Monday with a collection of pictures more numerous than ever, and as these near a thousand works are almost all of the ordinary warp and woof of the studio, the gallery has an eminently British appearance. The intelligent Frenchman who comes over for the first time this year crammed with book knowledge of England and the English, will immediately exclaim, as he glances round this gallery, "Ah, I perceive the English are a great industrial people. They make the trade of everything." Let us say at once that there are very few born painters amongst the British artists whose works adorn the walls of the Suffolk-street Gallery. There are many made painters, and necessarily these are they who spend their efforts in making pictures; and what is worse, giving a vast number of persons the idea that painting is one of the industrial arts as well as deceiving themselves into the vain supposition that the cunning of the hand is to do duty for the fine art of the mind. The Incorporated Society of British Artists has our sympathies as an arena where an artist may enter without any trammels whatsoever. It is an independent spirited body of a certain merit, and its exhibition is useful, perhaps, as a supplement to the Royal Academy; but the purposes of the institution seem to be based on uncommonly contracted views. There is no attempt at maintaining a school for study, neither are the signs of rising talent in its halls very encouraging; in fact, we come back to our Frenchman's opinion, and seek in vain for any other *raison d'être* for the Suffolk-street exhibition as it exists. What it might be made, and ought to be, is quite another question. The Society evince some anxiety certainly in their appending to the catalogue in this *annus mirabilis*, part of one of Prince Albert's memorable speeches, delivered at the Royal Academy dinner in the corresponding year of a past decade. This affix reads like an apology: the Prince claimed indulgence and kind consideration for the artist and his works, as tender plants likely to be shrivelled up by the cold blast of criticism; so far all would agree, but Prince Albert was too keen a judge of art himself, to help saying that "criticism is absolutely necessary to the development of art, and the injudicious praise of an inferior work becomes an insult to superior genius." The Prince then referred to the vast array of competing artists of every degree of talent and skill, and a great public "wholly uneducated in art, and therefore led by professional writers" as conceited as they are merciless. But the question is, are the public guided (or the painters as to that) by the critics? We know not. People buy what pleases them; it is not "the professional writer's" fault if their taste is bad; while the great majority of artists paint pictures to please the public and which they know will sell. They might paint to please themselves, but this would require that the artist should be a man of fortune. So far as we know the general tone of writing about the exhibitions, it is sufficiently full of laudation, and never discouraging to rising talent; generally the first to sound the key note of an artist's fame, and seldom so trenchant in finding fault as the opinions to be heard from some fastidious *petit maître* of private society. Those who know most are generally the most indulgent and tolerant; but we believe the principle of sparing the rod is one that would certainly not improve the rising generation of painters; and if anything is to lead to the culture of the best art amongst us, it is certainly not the plan of patting all our painters indiscriminately on the back, and telling them to go on as they are. Mr. Salter, for example, who stands at the head of the great room of the exhibition as the *facile princeps* of the historical style, in his large picture of "King Charles II. presenting to his Queen, Catherine of Braganza, a list of the Ladies he proposes to wait on her Majesty," is not likely to do better things if we say that his satins are of the finest quality, his beavers and feathers properly becoming the gay cavalier of the period, his heads waxwork itself, and as like the personages as anything in the high historical vein need be—that the picture is altogether a handsome and agreeable production to look upon. But, for art's sake, we could wish that some evidence were shown that the individuality of the persons forming the group had occupied the painter's thoughts. We can have no

interest in a picture of well-dressed marionettes—except as a work of upholstery in art. Then as to telling of the story—the King might be a court physician presenting his prescription, at which the Queen is saying, with a very wry face, “I cannot take calomel;” so little does such a physiognomy express a regal woman’s bitter hatred of the terrible Lady Castlemaine. There is no other attempt at historical painting, unless we are to accept “The Relief of Lucknow” (525), by Mr. Foggo—a picture of which we would speak with great indulgence, as the work of a painter who, at least, felt his subject.

Mr. Hurlstone has this year confined himself chiefly to portraits, though we cannot think his peculiar tone of colour is favourable to this style. 104. “The Queen of the Spanish Gipsies of the Cuesta of the Alhambra” is a rather idealised compound of the two races, Moorish and Spanish, dressed in richly embroidered silks and a gay fan; the picture treated in the dark tone which the painter affects, and with a certain dash of the brush which bespeaks freedom, and gives a relish to a work which under tamer handling would be contemptible.

Mr. T. Robert’s picture, “The Return of the Lost Sailor” (92), is one of the pictures which deserves to be met with “the concurrent warmth of feeling” alluded to in the quotation from the late Prince Albert’s speech. As we read it, a sailor who was given up for lost suddenly appears at the door of his wife’s humble lodging; and we are shown that moment impossible to paint—when she falls from his arms overcome with sudden joy and gratitude. To say that the picture adequately represents this scene would be too much, but it comes near to it, and is not disgraced by the failure, because we can see the artist has striven to throw feeling into his work. Had he gone in for less, he would have been more conventional and more successful. With much in the technicalities to like, there is, however, much that is crude, unstudied, and poor; the tone of colour is overbright, the painting clear and defined to excess. But these are of less importance than the fault of stiffness and want of movement in the figures—a defect in great measure attributable to the folds of the woman’s dress being so false and motionless, and the attitude of the sailor so fixed. “The Life-boat, the Life-boat—Saved!” (153) is a sufficiently startling title to a rather prominent picture by Mr. Marshall Claxton, conceived somewhat in the successful line which Mr. O’Neil opened up in his episodes of the sea. A desperate group are huddled together in the tops of a ship battered by the fierce waves. One wretched woman seems to be plunging headlong into the boat, the rest are clinging for their lives to the rigging. This subject is another all but impossible to paint, and certainly so to most painters. All that Mr. Claxton has done for it fails to give it rank in art. In trying to bring the tumult and danger of such a scene before the spectator, a painter is apt to force every attitude and look till the whole becomes ludicrously spasmodic. There is always this objection, too, to works of this aim—that they are for ever unpleasant pictures, as offering no point of repose or beauty. A catastrophe, such as an explosion, may be an immense subject for the transient illustration of the day, but after that we are glad to forget it. Near to this picture hangs one—(157) “A Stitch in Time”—in every way its opposite; most unpretending, and with no more dreadful catastrophe than the collapse of an urchin’s wardrobe, the artist here makes positively a charming work. Apparently an old fisherman turns his hand from mending nets to putting a stitch in time into his boy’s garments, and the youngster sits perched upon the table *sans* everything; rather a liberty this perhaps, but it serves the painter’s turn admirably, and the flesh tints fill up his scale of rich colour beautifully. The whole tone of the picture is rich and clear, with a bright focus of colour struck upon a red bit of cloth, opposed by the deep blue of a Guernsey frock over the back of the old man’s chair. A basket full of purplish nets and an old brown pitcher hanging on the wall complete the interior. The child certainly is not so well drawn as he ought to be, but we forgive this for the sake of the general excellence, the feeling for humour, and the many *nuances* of colour and character. Mr. J. Hayller, the painter, is new to us, and his work has something the air of the Edouard Frère school about it; his method is not that of the English generally.

Mr. E. J. Cobett has never been seen to greater advantage than in this exhibition, his colouring seems to have recently gained more richness, and his treatment is more characteristic and less devoted to mere prettiness than it used to be. 543. “Children on the Coast” is particularly happy in these respects; of his other pictures, “The Welsh School” (193) wants the naturalness which is the charm in works of this *genre*, the little girls are a little too harsh and *coquette*.

The admirers of Mr. Woolmer’s peculiar fancies in colour and subject may take their fill in this exhibition, and, for such as it is, the kind of art is a success. Every thing is duly vague, formless, sombre, with glimpses of bright gems of colour in green and gold, not particularly necessary except to tickle the eye. And so of his figures, as in 182, “The Ladies’ Ford,” there is something agreeable in the colour and nothing in the figures that can excite the nerves of the critic—nothing sufficiently in or out of drawing that calls for praise or blame. The “Ophelia” (128) is not exactly Shakespearian in idea, neither is the willow precisely like any sort of tree of the genus *Salix*, but this is the style of the painter—it is his bent, and it is so far well chosen, for it places his works quite out of the pale of criticism.

Mr. Bromley’s “Five Senses” (119)—a set of small subjects in compartments—is a cleverly-designed illustration of a rather hackneyed theme, and touched with considerable artistic skill. “Oughts and Crosses” (34)—village school; “Please to Remember the Grotto” (601); “The Opera-box” (303), and so on—all pictures showing a certain merit, but provokingly so, for they show that the artist might do so much better by bestowing his clever manipulation on less common subjects.

There is a kind of picture gradually taking a place on the walls of our exhibitions which ought to be sternly excluded, as doubly pernicious to the taste of the public and the profession of the artist; it is exemplified *ad vivum* in a picture (417) by Mr. W. M. Hay—a nameless work, to which the painter has appended Moore’s lines:

Oh! there’s nothing half so sweet in life

As Love’s young dream.

Love’s young dream is suggested by a florid young person, whose looks do

not belie her, lolling in bed under the red light of the mid-day sun which shines through the window-curtains, and holding listlessly a love-letter in one languid hand. If we say that the painting is well done, it is to point out how far it is possible to make a good talent detestable; nothing but those loathsome German lithographs and French abominations that, we believe, circulate in some of the underground currents of society can surpass pictures of this kind in their debasing influence.

The landscapes are, as usual, the best feature in this Exhibition, especially those of Mr. B. S. Pyne—the Turner of the day, if he chose—and Mr. Vicat Cole, with those of Mr. Boddington, Mr. Tennant, Mr. Syer, and Mr. Gosling. These will occupy us on another occasion, with some others of the figure subjects which may afford matter for remark.

The sales of pictures effected at Suffolk-street, on the day of the private view (Saturday last), amounted to 1172L.

MR. MACLISE, R.A., having finished his first great picture in the Houses of Parliament, “The Meeting of Wellington and Blucher at Waterloo,” has received a commission for a work of the same size for a corresponding compartment measuring 45 feet long by 12 high. The price paid for these large pictures, which are painted in the new method called “water-glass” painting, invented by Dr. Fuchs, of Munich, is 3500L each. The subject for this second great work of Mr. Maclise’s is “The Death of Nelson.” The Peers’ Gallery is to have eighteen of these immense pictures upon its walls, all of which will relate to the military and naval history of England.

The Artist’s Benevolent Fund paid in annuities last year 777L 10s. to fifty-two widows, and to sixteen orphans 76L 5s. The receipts of the past year were 1450L 15s., and the balance in hand is 210L 12s. The amount invested by the fund is 22,000L Reduced Three per Cents.

The Architectural Exhibition was opened with a *conversazione* on Tuesday evening; we shall notice the designs on a future occasion. We observe that Professor Donaldson is to lecture on the transport and erection of obelisks and other monoliths, on May 6.

The second *conversazione* of the season of the Society for the Encouragement of the Fine Arts took place on Wednesday evening at the Architectural Exhibition in Conduit-street, when there was a numerous assemblage of members and their friends. Amongst the more interesting features in the architectural exhibition of the season was an entire set of the sketches of the late Augustus Welby Pugin, between 800 and 900 in number.

The Society of Arts have held a meeting to discuss the erecting of a monument to the late Prince Albert within the walls of their own institution. Mr. Murchison reminded the members that the society had already subscribed 1000 guineas to the national memorial, and that the council recommended the society should confine its aid to assisting the national fund. Sir John Pakington, however, moved an amendment, seconded by Sir F. Kelly, that a special monument should be erected in the Society’s house, which was carried.

The *Builder* proounds a truly magnificent scheme for a Walhalla in the open air, where a colossal statue of Prince Albert should reign supreme over all the great and good of our land. Nothing less than the conversion of the whole of the Green Park for this purpose into a sort of forum in terraces, with ranks of busts and statues (or pedestals, if we can’t get the money), will content the dithyrambic hero-worship of our architectural contemporary. A monolith and fifty thousand pounds!—far too trivial. Let there be a park of statues, and terraces, and hanging gardens, that would reduce Thebes, Babylon, and Nineveh to a beggarly array of ancient masonry.

The Bill for legalising copyright in works of art, which is now going through committee, appears to require a great deal of patching to make it meet the fair and full requirements of authorship in works of art. The first clause of the Bill contains the strangest provision, viz., that the artist establishes no copyright until he sells his picture. Another surprising oversight is in clause 8, where it is laid down that, having once sold his copyright, an artist must not exhibit any kind of copy of the original picture. Nothing would be easier than to make this a matter of agreement at the time of sale: it is certainly absurd that an artist, if so disposed, should not be allowed to give the world a *replica* of his work.

Modern Italian art will, as we have already hinted, not be represented in the Great Exhibition as it deserves to be in justice to the higher school of art now growing up in Naples and Florence. There is only space for a few works from Italy, and this 200 feet of line will, we hear, be taken up by the Commissioners for those painters of the old *régime* whom they choose to patronize. The Royal Commissioners for Italy, strange to say, are of the *Codini* party, and they will incline to painters who, as they think, will glorify the Grand Ducal and the Bourbon patronage. As we are informed, all the most distinguished exhibitors in the Great Italian National Exhibition at Florence last year, were so offended at the general scattering of prize medals to works of all grades of merit, that they refused to accept the honour awarded them. The consequence has been that the Commissioners were in their turn offended, and the artists became perfectly indifferent to sending their pictures to London with a prospect of no better distinction. That they are mistaken it is true, but the fact remains—that they will not send their pictures. We speak of such men as Morelli, Celantano, Altamura, and Ussi, the last is a young painter of thirty, whose works on the largest scale would open the eyes of some of our great painters at Westminster. It is to be hoped the scheme, to which we recently referred, of bringing over some of the pictures which excited universal attention at Florence will yet be carried out by Mr. Gambart, or others of our spirited *entrepreneurs* in art matters. That it would be a great success there is not the least doubt. Something of this kind, however, has been done by Baron Marochetti in giving up his large studio to those works which may not find a place in the gallery of the Great Exhibition, and it would be most interesting to see some of the pictures we have referred to exhibited in the house of an Italian artist so distinguished amongst us.

SCIENCE AND INVENTIONS.

THE ACCLIMATISATION SOCIETY.—March 26th. At the adjourned annual meeting held at the Society's offices, 3, Duke-street, Adelphi, Higford Burr, Esq., in the chair, the second annual report was presented by F. T. Buckland, Esq., and James Lowe, Esq., the Secretaries. The society now numbers 41 patrons, 24 life members, and 48 annual subscribers. The balance sheet for the year shows a balance at the bankers of 422l. 14s. 4d., besides a sum of 150l. in hand for Chinese sheep. Through the kindness of his Grace the Duke of Newcastle, her Majesty's Secretary to the Colonies, who is also one of the patrons of the society, the Governors of our Colonies throughout the world have been communicated with, with a view of enlisting their aid on behalf of the society. In consequence of this, relations of the most satisfactory character have been established with Queensland, Australia, New Brunswick, Prince Edward's Island, New Zealand, and South Africa. A gentleman residing at South Africa is also prepared to send supplies of the eland and other useful animals. During the past year, the society has imported Chinese sheep, which are recommended as extremely fruitful in breeding, excellent for eating, hardy in their nature, and obtainable at a low cost; in fact the very sheep for cottagers. There have been also several satisfactory experiments by members in the way of acclimatising and hybridising foreign deer. The society is also endeavouring to acclimatise the guan and the curassow; both birds from Central America, and both likely to be valuable additions to our domestic poultry. Among the other birds to which the society is paying attention, and which it hopes to introduce in abundance, may be named the *Talegalla* (or Australian mound-building turkey), the Australian and African bustards, the Wonga-Wonga pigeon, a great variety of ducks and water-fowl, the Honduras turkey, the Chinese sand grouse, Canadian grouse, prairie grouse, American quail and gelinotte. Various valuable crosses of ducks have been obtained. In the way of vegetables, the society is making strenuous endeavours to introduce the *Dioscorea Batatas*, or Chinese yam. This vegetable is reported to be excellent for eating, and not difficult of cultivation. A specimen was exhibited weighing 3lbs. 15oz., and a supply of tubers for planting has been issued to twelve members of the society. The report concludes with the following appeal on behalf of the society:

In conclusion, it must be admitted that, although the steps of such a society as this are necessarily slow at first, and although the experiments are in their nature tardy of development, the progress which has been made during the past year is marked and satisfactory. Several experiments of great prospective value are now fairly in progress with every prospect of success, and channels for commencing others of still greater importance have been opened. The Council, however, would urge upon the members and upon the public at large this consideration, that these experiments cannot be conducted without adequate funds, and that before operations of any importance can be projected upon scale worthy of the great objects of this society, there must be a considerable increase in the number of subscribing members. The system upon which the society is arranged may now be said to be in good working order, and opportunities are offered for conducting experiments of the highest importance, if the means of bearing the expense are provided. It must be remembered that, in bringing over mammals, birds, and fishes from abroad, not only must the original cost and expense of transport be borne by the Society, but it is also necessary to offer rewards to the ship's officers who take charge of the creatures during the voyage, as an inducement to give their zealous co-operation. Moreover, the Council wishes to impress upon the members the necessity of taking, on behalf of the Society, premises in some part of the country suitable for the purpose, where the experiments may be conducted, so that the Society may not be entirely dependant upon the private liberality of its members. The Council looks forward indeed with confident expectation to the time when the Society will, like the French Société Impériale d'Acclimation, number its members by thousands, and possess gardens and other appliances for the conduct of its operations similar to those which that Society is fortunate enough to possess. As a step to this state of things, the Council calls upon all who take an interest in the objects which the Society endeavours to promote, to do their best in increasing the number of Members, not doubting that the council and officers elected for the coming year will use their utmost ability to carry on the business of the Society with an increase of vigour proportioned to the increase of means.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—March 12; Sir Stafford H. Northcote, Bart., M.P., C.B., M.A., Pres., in the chair. Henry Thomas Riley, Esq., M.A., and Charles Hopper, Esq., were elected Associates. Thanks were returned for various presents. Lieut. Ingall exhibited javelin blades, remains of fritile vessels, &c., exhumed from the mounds in North America. The former were leaf-shaped, and formed of grey hornstone. The pottery was from Green Bay, Lake Michigan, being portions of urns and cups formed of a sandy clay mingled with angular fragments of quartz. They were ornamented with incised lines and dots. Mr. Syer Cuming exhibited two examples of the Parisian forgeries in lead, professed to have been recovered from the Seine, which a few years since excited much attention among archaeologists. The figures are grotesque, and worked out of solid metal. One is equipped in a long vest, and has a pectoral cross with the figures 153 in Arabic numerals. The other represents a jester with a human-headed bauble. Mr. Forman possesses also three specimens of the same deception, said to have been found in the Rue Rivoli—a shrine inclosing an image, an ecclesiastic with a crozier, and another figure holding a saw, probably meant to be emblematic of St. Simon or St. James the Less. Mr. Cuming read a paper on the *Signacula* found in London. Mr. Oliver exhibited a grant of arms by Charles V. to his secretary, John de Sanghe, dated Brussels, August 27, 1531. It is signed by the Emperor, and the arms are emblazoned in the centre of the document. Dr. W. Pettigrew exhibited a finely-carved tiller, said to have belonged to the row boat of Queen Elizabeth. It probably formed a restoration, as the workmanship is of the time of James I., and it was suggested had Spanish character. Mr. C. Ainslie exhibited a gold crown of James I., having on the reverse "Henricus Rosas Regna Jacobus," in allusion to the union of the two roses by Henry VII., and the two kingdoms by James. Dr. Kendrick exhibited an impression of the seal of Prince Charles, afterwards Charles I. Mr. Baigent exhibited an impression of a seal found at Stoke Charity, Hants, and traced it as that of Richard Holt, who married a lady of that place—Christine, sole daughter

and heiress of Thomas Calritte, a descendant of the founder of the Cistercian Priory at Wittancy. Mr. Halliwell communicated a paper on some unpublished works of William Basse, the author of the earliest elegy on Shakespeare. Mr. Cuming laid before the meeting some Devon and Exeter cloth seals of lead, found in the Thames, near London-bridge, in 1846, and conjectured to have fallen therein from the woollen drapers who were known to have carried on their calling upon the bridge at the time of the great fire in 1666. Mr. Thomas Wright exhibited a photograph of one of the entrances into the Roman lead mines, at Shelve, in Salop, viewed by the Association at their Shrewsbury Congress in 1860. The evening concluded by the reading of a paper, by Mr. Edward Levien, on some unpublished letters relating to the captivity of Charles I. at Carisbrooke, Isle of Wight, and the attempt to effect his escape. They abound with interesting personal traits of the monarch, and the paper will be printed in the Journal.

CHEMICAL.—March 6th; Dr. Hofmann, Pres., in the chair. Mr. James Croll read a paper "On Specific Heat in Relation to Chemical Combination." Mr. Greville Williams read a paper "On the Indifferent Hydrocarbons found in Boghead Tar." Since publishing his previous results, he had succeeded in isolating the hydride of amyl. The compounds which he had formerly regarded as radicles, he now looked upon as homologues of Marsh gas.

MEETINGS FOR THE ENSUING WEEK.

MON	British Architects.	8.
	Chemical. Anniversary.	8.
	Medical. 8j. Clinical Discussion.—Dr. Thndichum.	1. "On Crystallized Deposits of Xanthine."
		2. "Azoturia."
		3. Dr. Cockle, "Practical Observations on Valvular Diseases of the Right Orifice of the Heart."
	Royal Institution.	8. Prof. F. A. B. Crawford, "Experience gained in a short Cruise to the West Coast of Africa, in connection with the Slave Trade and Commerce."
TUES	Royal Institution.	3. Mr. John Marshall, "On the Physiology of the Senses."
	Civil Engineers.	8. 1 Capt. Douglas Galton, R.E., F.R.S., "Railway Accidents."
		2. Mr. Brunlees, "Railway Accidents."
	Pathological.	8.
	Photographic.	8.
	Ethnological.	8.
	Mr. John Crawfurd, President, "On the Antiquity of Man from the Evidence of Language."	
WED	Society of Arts.	8. Mr. Frederick Walton, "On the Introduction and Use of Elastic Gums and Analogous Substances."
	Geological.	8. 1. Mr. J. W. Kirby, communicated by Mr. T. Davidson, "On some remains of Chiton from the Mountain-limestone of Yorkshire."
		2. Rev. W. B. Clarke, "On the Occurrence of Mesozoic and Permian Fauna in Australia."
		3. Prof. Owen, "On some Reptilian Remains from the Coal-measures of the South Joggins, Nova Scotia."
		4. Mr. A. Taylor, "On some Fossil Foot-prints from Hastings."
	Pharmaceutical.	8.
THURS	Royal Institution.	3. Professor Tyndall, "On Heat."
	Royal.	8j.
	Antiquaries.	8.
	Linnæan.	8. Mr. Charles Darwin, M.A., F.R.S., "On the Three Remarkable Sexual Forms of <i>Catasetum ridentatum</i> , an Orchid in the possession of the Linnæan Society."
	Chemical.	8. Dr. Debus, "On the Influence of the Quantitative Method on the Development of Scientific Chemistry."
	Royal Soc. of Arts.	6.
	Architects and Amateurs.	8.
FRI	Royal Institution.	4. Commissioner M. D. Hill, "On the Post Office."
	Archaeological.	4.
	Royal Horticultural.	2.
SAT	Royal Institution.	3. Prof. H. E. Roscoe, "On Spectrum Analysis."

MISCELLANEA.

THE FOLLOWING LETTER was sent to the Secretary of State in reference to Poet Close's "Christmas Book": "To Sir George Grey, Secretary of State.—Kirkby Stephen, March 12, 1862.—J. Close has the honour to acknowledge the receipt of the presentation copy which Sir G. Grey declined to lay before the Queen, and begs leave respectfully to remark, that whereas Sir G. Grey has been pleased to keep the copy sent for himself, he might at least have had the courtesy to thank him. In the name of the gentry of this and other counties who have so kindly supported him he declares that in preventing Her Majesty seeing what must have pleased any feeling heart—viz., the poems *in memoriam* of the late Prince Consort (of which the Bishop of Carlisle, Lord Wensleydale, Sir G. Musgrave, the clergy, and others, have expressed their high approval), he must pronounce Sir G. Grey's conduct an act of petty tyranny, which will reflect disgrace on the Government as being a display of narrow prejudice to the poet of Westmoreland, who, although not the 'Court Laureate,' has sung his best and shown the emotion of a loyal heart; and the best can do no more. The above correspondence will shortly be published, when the world can judge between the Secretary of State and the poor, unjustly persecuted, J. CLOSE, the poet." The "Poet of Westmoreland" has also been bothering the Duke of Argyll with his poems, and has received a very curt rebuff from his Grace, who plainly tells him that it is no use sending him "such poems."

An article in a daily contemporary, on the Great Exhibition, begins in this modest style: "The remarks which we felt called upon to make upon the tardiness of English exhibitors in sending in their goods, have produced very good effect." Did it not strike the writer of these words that as the 1st of May is undoubtedly at hand, the arrival of the goods intended for exhibition might be reasonably expected at this time. Our powerful contemporary should really distinguish between what is *post hoc* and what is *propter hoc*.

OBITUARY.

PHILLIPPS, the Right Hon. Samuel March, formerly Under Secretary of State for the Home Department, died recently at Malvern, at the age of eighty-two. The deceased was second son of Mr. Thomas March Phillipps, and was born at Uttoxeter in 1780. He received his education at the Charter-house and graduated at Sidney College, Cambridge, where, in 1802, he obtained the honours of Eighth Wrangler and Senior Chancellor's Medallist. Four years afterwards he was called to the Bar at the Inner Temple. Having entered Parliament, he was appointed in 1827 Under Secretary of State for the Home Department, but resigned in 1848, when he was made a Privy Councillor. The deceased was married in 1812 to the second daughter of the late Mr. Charles Grant, M.P. for Invernessshire, who, however, died in 1826. He was the author of several works, among which may be mentioned one on the "Law of Evidence," and a "Review of Select State Trials."

BOOK NEWS:

A BOOKSELLER'S RECORD AND AUTHOR'S AND PUBLISHER'S REGISTER.

THIS REV. JOHN STOUGHTON'S "Church and State Two Hundred Years Ago" arrives as a presage of the deluge of books and tracts concerning "Black Bartholomew's Day," which the Dissenters propose to let forth on the land during the coming summer. Mr. J. Beete Jukes has compiled a new Student's Manual of Geology. Mr. S. Low, jun., has made up his annual account of 640 Charities of London in the year 1861. Lord William Lennox describes "The Recreations of a Sportsman," in two volumes. Mr. H. R. Fox Bourne has got out his Memoir of Sir Philip Sidney, which will shortly be followed by another life of the same hero by Mr. Julius Lloyd. Dean Ramsay has collected his pastoral addresses into a volume entitled "The Christian Life in its Origin, Progress, and Perfection." In fiction, we have "Abel Drake's Wife," by Mr. John Saunders, and "Can Wrong be Right?" from *St. James's Magazine*, by Mrs. S. C. Hall.

In mercantile language, there is a steady supply of French literature. Some works may be quoted as "light," others as "heavy," others in which "no business is doing." Mule-twist and cottons have their analogies in the market of literature. We shall notice, however, some wares already manufactured, or about to be manufactured, which may tempt customers. First, we notice the "Dictionnaire Japonais-Français"—a translation, as the title-page informs us, of the Japon-Portuguese Dictionary composed by the Jesuits, and printed in 1603, at Nangasaki, and compared by a Spanish translation of the same work edited by a Dominican, and printed at Manilla in 1630. The editor of the present work is M. Léon Pages. The Japonese Dictionary is preceded by an abridged Japonese Grammar, and at the end there is a catalogue of French words with the corresponding Japonese words. Considering that Japan is now open to our commerce, that commerce is best carried on where buyer and seller mutually understand each other, and that an interpreter in ordinary circumstances is an impediment, and may misrepresent one side or the other as carelessness or self-interest may predominate, the importance of a work of this kind cannot be exaggerated. That the interpretation of the Japonese words or symbols is in the French language will offer no impediment to an instructed Englishman. Michel Levy frères have in the press a new part of the splendid and useful (especially to artisans) work, "Les grandes Usines de France." The present part occupies itself with the piano manufactory of Messrs. Pleyel, Wolff, and Co. The same publishers, have issued "Une Famille tragique," by Charles Hugo. Hachette and Co. have in the press, to appear on the 15th of April, "Londres illustré," intended as a Guide to London and the International Exhibition. The author or compiler is M. Élisée Reclus. Last Saturday appeared the third annual publication of "L'Annuaire des Artistes et des Amateurs," edited by M. P. Lacroix. Several eminent names in art and literature are among the contributors. It is announced that a portion of the work—"Histoire des Peintures de toutes les Écoles"—that having reference to the French School, will shortly be completed, with notices of L. Robert, A. Scheffer, P. Delaroche, and Decamps. The Italian, German, Flemish, Dutch, and English Schools have already been more or less the subjects of this valuable work. The Paris publisher is J. Renouard. The "Biographie Universelle (Michaud) ancienne et moderne," has reached Vol. XXXII., including Pal-Pez in the alphabetical order. This will be found, when completed, a very useful work, and, in some respects, is an improvement on the old "Biographie Universelle"; yet we have sometimes been annoyed by its carelessness, especially in dates, as when we read, that "in 1836" such and such a thing happened, and that, "a few years later, in 1834," such a thing happened of a similar nature. During the past week, law, theology, and the sciences have been fairly represented; but no work deserving special notice has appeared.

The catacombs, or ossuary—a fine word for bone-house—which occupies a space of about 12,000 square yards, may be considered as inclosing the remains of more than three millions of Parisians. One walks here in galleries bordered on each side by walls of bones, disposed, in the language of Dulaure, "in such manner as to make their aspect interesting, almost agreeable." Inscriptions on stones indicate the various sources from which the bones came—here from the massacres of the prisons in September 1793, there from the 18 brumaire, farther on from the burial grounds for lepers. All the attempts of draughtsmen to give real and pictorial effect to these singular subterranean galleries has been unsuccessful. The mining engineers in the municipal service had the idea of availing themselves of photography combined with the electric light to obtain a faithful representation of this vast and intricate city of the dead. The services of the intelligent photographic artist, M. Nadar, were applied for, and he went to work immediately. He experienced technical difficulties of more than one kind. There was the almost absolute impossibility of operating photographically without space, without recoil, with products troubled by exhalations, and being almost half-stifled by the deleterious gases from the galvanic battery under these unventilated vaults. Notwithstanding these difficulties, in the midst of which several of his assistants

had to be removed into the open air, M. Nadar has already succeeded in obtaining some twenty excellent clichés. He is pursuing his curious and rather painful labours, and shortly we shall have a book as strange as unexpected.

The recent sale of M. Bedoyère's books produced over 155,000 francs (6200£.). The prices which some of the books fetched prove that the taste for fine books is not extinguished, that innocent bibliomania is not yet in a straight-jacket, and that there are amateurs who become all the bolder in proportion to difficulties. Books which were sold at former sales of the kind at what was considered madman-prices have this time sold at double madman-prices. It may be useful to know what sums were paid for some of these books. We give the prices in English currency. The "Histoire du Vieux et Nouveau Testament," by David Martin, bought for 7*l.*, sold for 28*l.* Marillier's 300 designs for the Bible, bought for 52*l.*, were knocked down at 158*l.*; the designs of the same artist for the works of the Abbé Prévost, bought for 25*l.*, were sold for 44*l.* The "Fables" of Dorat, with proofs before the text, bought for 8*l.*, sold at 24*l.* The "Contes" of Lafontaine, the edition of the "farmers généraux," bought for 8*l.*, sold for 32*l.* The "Daphnis et Chloé," the Regent's edition, as it is called, in the splendid binding of Padeloup, sold for 48*l.*, having been bought for about 9*l.* Perrault's collections in manuscript, with the original designs of Lebrun and Séb. Leclerc, bought for 24*l.*, passed into the hands of an enthusiastic bidder for about 84*l.* The pearl of the sale was the "Adonis" of Lafontaine, the magnificent manuscript of Jarry; M. de la Bédoyère bought it in 1825 for something about 120*l.*, and sold it at the respectable price of 360*l.* A book-collector in France who can sell to the tune of 6000*l.*, is considered a respectable bibliomaniac. We understand that there will be another sale as voluminous as the first. As to his collection of newspapers and pamphlets relative to the Revolution, it is composed of some 50,000 volumes or packets.

Trübner and Co. have favoured us with a prospectus of a remarkable work about to appear in Milan, in the Italian language. We had better give the title: "Sommonakodom Codice Buddistico Siamese (T,Hai) Manuscritto e Dipinto. Un volume in 4to grande. Con Atlante di Settanta Tavole in Cromolitografia, pubblicato per cura di B. Biondelli."

The publication of the MS., with the plates in chromo-lithography, will be a treat to Oriental scholars. Buddhism is the religion of some 400 millions in the East. By good fortune, the present manuscript, unique of its kind, has reached Europe, in which the Buddhist religion is figured and described. It is in the T,Hai, or Siamese language. The first volume will be an exact facsimile of the original manuscript, and judging by the specimen before us, it will have pictorial interest, if nothing more. As to the written characters, we do not pretend to have the slightest acquaintance. The second volume, however, will tell us all about the contents of the first, and about the philosophy and religion of Buddha. Both volumes will be in the 4to. form, and it is announced that 250 copies only will be printed.

MR. PETER CUNNINGHAM has completed his work on the Environs of London, similar in plan to his Handbook of London. It will be published by Mr. Murray.

A NEW PRACTICAL DICTIONARY OF THE ENGLISH AND GERMAN LANGUAGES, by the Rev. W. L. Blackley and Dr. C. M. Friedlander, is in preparation by Messrs. Longman and Co. The dictionary has been compiled for practical English use, and will exclude all archaic or merely pedantic words unknown to living literature and speech.

"PICTURES OF GERMANY" in the fifteenth, sixteenth, and seventeenth century, by Herr Freytag, Author of "Debit and Credit," translated by Mrs. Malcolm, is in preparation by Messrs. Chapman and Hall.

THE "NEWCASTLE CHRONICLE" celebrated its 98th birthday on Saturday last, during which time it has only changed proprietors three times.

PROFESSOR CALNÉS, of Queen's College, Galway, has in the press a work on "The Slave Power, its Character, Career, and probable Designs," being an attempt to explain the real issues involved in the American contest. It will be published by Messrs. Parker, Son, and Bourn.

THOMAS BEWICK, the reviver of wood-engraving, who died in 1828, aged 75, left memoirs of his own life which have never been published. At last, we hear, they have been put to press, and will shortly be published along with a number of his unprinted woodcuts.

MR. POWELL, one of the new members of Parliament for Gloucester, is no stranger to the House, having served for several years as reporter to the *Morning Herald*.

AN ELABORATE WORK on the Mineral Waters of Europe, by Julius Althaus, M.D., will be published by Messrs. Trübner and Co. in the course of the summer.

MESSRS. LONGMAN AND CO. project the issue of a new series of wall maps for schools. It is thought by many teachers that the maps at present in use are faulty in the following respect. They do not give the physical features of countries with sufficient clearness and distinctness; the mountains are too frequently a confused mass of black, without any attempt to show the ranges, the peaks, and depressions; the rivers are laid down in a manner which renders it often impossible to say where they rise; places of importance in a commercial point of view are omitted; and the positions of cities and towns are not given with that accuracy which is essential to sound teaching. It is believed that these evils can only be remedied by having two maps for each country; one, in which the physical features—the mountains, plains, rivers, &c.—shall be clearly and boldly delineated; and another, which shall contain, in addition to the physical features, the political divisions, cities, towns, &c. Upon this plan a map of England and Wales will shortly be published, and, if it meet with favour, it will be followed by others.

A NEW NOVEL, in two volumes, by Mr. T. A. Trollope, will be published by Messrs. Chapman and Hall next month.

THE POETICAL WORKS of the late Hugh Macdonald, of the *Glasgow Citizen*, are in the press, and will be published in the course of the present summer.

A NEW TRANSLATION of Horace, by Mr. G. Chichester Oxenden, printed for railway reading, will be published immediately by Messrs. Upham and Beets of New Bond-street.

"THE ASS AMONG THE BOOKS:" a satire, will be published by Messrs. F. and C. Mozley in the course of a few weeks.

A NEW POETICAL TALE, to be entitled "Claudine," by Mr. Nicholas Michell, is to be commenced in the April number of the *New Monthly Magazine*.

Mr. W. T. KIME'S collection from the newspapers and magazines of the leading articles and verses on the death of the Prince Consort will be published in May, in one volume, royal quarto. The profits, if any, are to be given to the Memorial Fund.

MESSRS. TEUBNER AND CO. will publish in the course of April the second volume of Mr. Wedgwood's Etymological Dictionary; the second volume of Dr. Legge's Chinese Classics; and the fourth, fifth, and sixth volumes of the late Professor H. Hayman Wilson's works.

MR. CHARLES ALSTON COLLINS, brother of Mr. Wilkie Collins, has in the press "A Cruise upon Wheels," an autumn ramble among the deserted post roads of France. It will be published in two volumes by Messrs. Routledge, Warne, and Routledge in the course of April.

THE "LONDON GAZETTE."—Considerably more than half the gross receipts of the *London Gazette* are profits. In the last financial year the receipts from advertisements and sale of the *Gazette* were 17,978*l.*; the paper and printing cost 4617*l.*, and the management 1981*l.*, leaving a profit for that year of no less than 11,380*l.*, which was paid over to the public purse. One gentleman, with a salary of 750*l.*, has the triple distinction of editor, manager, and publisher; and three clerks, an index maker, and a warehouseman complete the establishment.

DAVID WINGATE, the collier poet, to whom *Blackwood's Magazine* has directed so much attention, is a native of Lanarkshire, and lives and works to this day in a coal-pit at Windmill-hill, near Motherwell. He is about thirty-five years of age, and since his boyhood has written verses which have seen the light in the poets' corners of the Glasgow newspapers. So far back as 1852, the late Hugh Macdonald introduced Mr. Wingate and several of his poems to the readers of the *Glasgow Citizen*, in a kindly and appreciative article. Wingate's collected "Poems and Songs," will be published by Messrs. Blackwood and Sons, in April.

THE "MORNING CHRONICLE" did not, as promised, reappear on Monday morning, and now, we suppose, we may look upon it as finally buried, and record its death, aged 92, on Wednesday, 19th March, 1862. The *Chronicle* began life in 1760, William Woodfall, the publisher of Junius, being its printer, reporter, and editor. In 1789 Woodfall was succeeded by James Perry, who turned the *Chronicle* into a thorough-going Whig organ, and in its columns introduced the present system of reporting the debates in Parliament. Under his management the *Chronicle* became the leading journal, and remarkable for its early and accurate intelligence, for which he paid with princely munificence. Lord Campbell commenced on the *Chronicle* his London career as theatrical critic in 1810. Coleridge, Campbell, Hazlitt, Brougham, and James Mill, were among its contributors. After Perry's death in 1821, the *Chronicle* was purchased for 42,000*l.* by Mr. Clement, who sold it in 1834 to Sir John Easthorpe, in whose hands it became the organ of the Peelites, and distinguished as highly as ever for its ability and power. Mr. Charles Dickens served as a reporter to the *Chronicle*, and in the evening edition he wrote those Sketches of Life and Character, which, collected and published in 1836 as "Sketches by Boz," were the spring of his reputation. By a number of accidents the *Chronicle* began to lose its hold on the public. It underwent many changes of proprietors and politics, until at last it fell so low as to be taken into the pay of the French Government. At the beginning of last year it was bought by Mr. George Stiff, the owner of the *London Journal*, who, as a last resource, reduced its price to one penny, with the result which we now see. There is a notice affixed to the old office-door in the Strand that, on Monday next, 31st March, the *Chronicle* will commence anew at Messrs. W. S. Johnson and Co.'s, 60, St. Martin's-lane. We can scarcely imagine the attempt will be made. There seems no room or occasion for another daily penny newspaper in London, and it would really be better for any speculator to start a new paper than entangle himself with the outworn name and the damaged reputation of the *Morning Chronicle*.

THE "CORNHILL MAGAZINE."—Mr. Thackeray concludes his editorship of this periodical with the following address: "To Contributors and Correspondents.—March 18, 1862.—Ladies and gentlemen (who will continue in spite of the standing notice below to send papers to the editor's private residence), perhaps you will direct the postman to some other house when you learn that the editor of the *Cornhill Magazine* no longer lives in mine. My esteemed successor lives at No. . . . ; but I will not intrude upon the poor man's brief interval of quiet. He will have troubles enough in that thorn-cushioned editorial chair which is forwarded to him by the Parcels (Happy) Delivery Company. In our first number, ladies and gentlemen, your obedient servant likened himself to the captain of a ship, to which and whom I wished a pleasant voyage. Pleasant! Those who have travelled on shipboard know what a careworn, oppressed, uncomfortable man the captain is. Meals disturbed, quiet impossible, rest interrupted—such is the lot of captains. This one resigns his commission. I had rather have a quiet life than gold lace and epaulettes; and deeper than did ever plummet sound I fling my speaking-trumpet. Once in a voyage to America I met a sea-captain who was passenger in the ship which he formerly had commanded. No man could be more happy, cheerful, courteous than this. He rode through the gale with the most perfect confidence in the ship and its captain; he surveyed the storm as being another gentleman's business; and his great delight was to be called at his watch, to invoke a blessing on the steward's boy who woke him, and to turn round in his crib and go to sleep again. Let my successor command the *Cornhill*, giving me always a passage on board; and if the printer's boy rings at my door of an early morning, with a message that there are three pages wanting, or four too much, I will send out my benediction to that printer's boy, and take 't other half-hour's dose. Though editor no more, I hope long to remain a contributor to my friend's magazine. I believe my own special readers will agree that my books will not suffer when their author is released from the daily task of reading, accepting, refusing, losing and finding the works of other people. To say 'No,' has often cost me a morning's peace and a day's work. I tremble *recenti metu*. Oh, these hours of madness, spent in searching for Louisa's lost lines to her dead piping bullfinch, or Nhoj Senoj's mislaid Essay! I tell them, for the last time, that the (late) editor will not be responsible for rejected communications, and herewith send off the chair and the great *Cornhill Magazine* tin-box with its load of care. While the present tale of "Philip" is passing through the press I am preparing another, on which I have worked at intervals for many years past, and which I hope to introduce in the ensuing year; and I have stipulated for the liberty of continuing the little essays which have amused the public and writer, and which I propose to contribute from time to time to the pages of the *Cornhill Magazine*.

PROFESSOR OWEN will contribute a note to a second edition of "The Replies to Essays and Reviews," which Messrs. Parker will publish in a few days.

MR. CHOLMONDLEY PENNELL'S *jeu d'esprit*, "Puck on Pegasus," is about to appear in a revised fourth and cheaper edition, with the addition of some new poems, under the care of Messrs. Routledge and Co.

THE DISSENTERS, as a part of their celebration of "The Bicentenary of 1862," are about to publish all the public documents connected with the history of the Act of Uniformity from the Declaration of Breda to the Five-mile Act. The volume will be out by the 1st of May. They have also in preparation a series of nine tracts, descriptive of the events which culminated in St. Bartholomew's Day, 1662, entitled: 1. The First Protest. 2. The Book of Sports. 3. The Star Chamber and High Commission. 4. The Ejection of the Episcopalian. 5. The Savoy Conference. 6. The Act of Uniformity. 7. The Farewell Sunday. 8. The Effects of the Ejection. 9. On the Prayer-book. 10. On Subscription. 11. The Act of Toleration.

DR. ERMETE PIEROTTI, who recently read some lectures at Oxford on Jerusalem, has an imperial quarto volume in preparation, entitled "Jerusalem Explored; being a Description of the Ancient and Modern City." The work will be illustrated with upwards of one hundred views, ground-plans, and sections, and will be published in Cambridge by Messrs. Deighton, Bell, and Co., and in London by Messrs. Bell, and Daldy. Dr. Pierotti has lived in Jerusalem for eight years as architect and engineer, to the Pacha of the city, and has had many peculiar and favourable opportunities for pursuing researches relating to the topography of the ancient and subterranean city.

MESSRS. JAMES HOGG AND SONS will commence in May the issue of a series of strongly bound "Illustrated Books for Young Readers." The volumes will appear monthly at 3*s. 6d.* each, and the series will be completed in twelve months. Mr. George Dodd will write the first, describing "Our Every-day Wants, Comforts, and Luxuries;" Mr. H. G. Adams the second on "The Wild Flowers, Birds, and Insects of the Month," and three other volumes of the series on "Birds of Song," "Birds of Prey," and "Game and Water Birds," "Men at the Helm," by Mr. W. H. Davenport Adams, "Links in the Chain," by Mr. George Kearley, "A Guide to the New Testament," "Leaves from English History," "Our Untitled Nobility," by Mr. John Tillotson, "Half Hours with our Sacred Poets," by Mr. A. H. Grant, and "The Flower o' Christian Chivalry," by Mrs. W. R. Lloyd, will complete the promised series.

MR. WILLIAM HOWITT brought a suit in Chancery against Messrs. Arthur Hall, Virtue, and Co., for the purpose of restraining them from selling any more copies of a book written by him entitled, "A Boy's Adventures in the Wilds of Australia; or, Herbert's Note-Book." The case was brought before Vice-Chancellor Wood. It appeared that during Mr. Howitt's absence in Australia, Mrs. Howitt sold the copyright of the book to Messrs. Arthur Hall, Virtue, and Co., for a term of four years for 250*l.*, which bargain was afterwards ratified by Mr. Howitt. Several editions of the book were published, and at the end of the four years there was a considerable number of copies on hand. These copies, Messrs. Arthur Hall, Virtue, and Co., persisted in selling, and to prevent them, Mr. Howitt filed a bill in Chancery. The Vice-Chancellor said that the purchase of the copyright carried with it the right of printing and publishing, and that Messrs. Hall and Co. were entitled to continue selling after the end of the four years' term, whatever stock was printed during the year of purchase. The Copyright Acts were directed against unlawfully printing, and whereas in this case to Messrs. Hall and Co. had been assigned the right of lawfully printing the work, they were at liberty to sell at any time what had been so printed. It had been suggested that the effect might be to destroy the copyright in the author altogether, as the publisher who had purchased the copyright for a limited period only might, during that period, print off copies enough to last for all time. But a publisher was not likely to incur the useless expense of printing copies enough to exhaust the demand for all time, and have them lying upon his hands unprofitably. Besides this, even if the effect of a sale for four years might operate in this way to deprive the author of all copyright in his work, the answer was that he had not guarded himself against such a contingency. If a manifest case of fraud upon the author were established the court would know how to deal with it; but nothing of the sort was shown. Messrs. Hall and Co. had acted throughout in good faith, and were making only a fair use of their contract. Mr. Howitt's application he must therefore refuse, and costs to be costs in the cause.

MR. HOWITT, in a letter to the *Morning Star*, headed "Have Authors any Rights?" reviews the Vice-Chancellor's decision, saying: "I have sought to restrain Messrs. Hall and Virtue, from continuing to sell copies of a work of mine four years after their right of sale, and Vice-Chancellor Page Wood has decided that they have a right so to continue to sell. He says that the book, being lawfully printed, may be lawfully sold. The agreement says only 'for four years'; but the Vice-Chancellor overlooks the express words, 'right of sale for four years' from a certain date, and at once sets aside the agreement. He says the Copyright Act provides against fraudulent printing; but here the question has nothing to do with Copyright Acts; the case rests solely on a special agreement made by the parties. The one gives and the other accepts a contract for the copyright and right of sale of a particular work for four years; but the Vice-Chancellor carefully overlooks the clause limiting the right of sale, and, fixing his eye on the copyright, says, 'books lawfully printed may be lawfully sold.' . . . If this principle were admitted a publisher need not buy entire copyrights; he need only buy a copyright for a single month, and then print away and stock himself for life; to which the Vice-Chancellor thought it an answer to say that publishers do not print what may lie on their hands unprofitably. Certainly not. Publishers may be trusted for that. It is what is profitable that they are likely to print; and the greater the profit, the greater the necessity of guarding against this undue printing. In this case, had the book been unprofitable, the publishers would not have printed more than they could sell on their terms; and if the books did not sell they would have been converted into waste paper and been no more heard of. But the book running into three large editions in less than three years, they certainly had ascertained the rate of its sale, and could calculate tolerably well on the number of copies necessary to occupy their term of sale. Yet here they are found after four years still selling, and stating openly that they have been selling all the time. Nay, more, that they have yet a large stock on hand, which, for aught we know, may continue to sell for the next ten years. . . . It is fortunate for me that the work is but a comparatively valuable one; it is but a juvenile volume; but had it been much more important, the temptation to an unprincipled publisher to pirate it would have been all the greater. It might have been Macaulay's "History of England," and then what would have been the temptation of the publisher, and the universal outcry of the public against the decision of the judge! But the principle is the same, and the blow dealt to the right of authors is equally fatal. If Vice-Chancellor Wood's ruling holds, then authors are at the unlimited mercy of publishers. Let me, however, do justice to publishers. I have been an author for forty years. I have given to various houses a right over every one of my copyrights for limited terms, but not a single publishing house, except in this instance, has ever attempted, by any pretence whatever, to extend their sale beyond the term fixed by their contract."

TRADE NEWS.

BANKRUPTS.—G. Stiff, Strand, newspaper proprietor. Joseph Greener and Thomas Capstaff, South Shields, printers. T. D. Moxon, Scarborough, bookseller and stationer. W. Carter, Bolton, Lancashire, news agent.

DECLARATION OF DIVIDENDS.—J. Miller, Chandos-street, Covent-garden, bookseller; first div. of 1s. 2*½*d., on Wednesday next and three subsequent Wednesdays at Mr. Edward's, Basinghall-street.

E. Goldsmith and H. Boas, Nottingham, wholesale stationers; second div. of 3s., on Monday next and three following Mondays, at Mr. Harris's, Nottingham. Mr. George Seeley, late Messrs. B. and G. Seeley, has removed from 2, Hanover-street, to 30, Argyl-street, Regent-street. Mr. Griffith's connection with the business ceased in October last.

BOOKS RECENTLY PUBLISHED.

ENGLISH.

ALFORD.—The Greek Testament. By Henry Alford, D.D. Vol. IV. Part II. Containing the Epistles of St. John and St. Jude, and the Revelation. 2nd edit. 8vo cl 14s. Kingtons.

ARCHER.—The Vegetable Products of the World in common use. By Thomas C. Archer (being a new edit. of "First Steps in Economic Botany"). Illust royal 16mo bds 2s 6d. Routledge and Co.

BARRY.—The Manual of Happiness. By the late Rev. Hy. Barry, M.A. Edited by his Daughter. Fep 8vo cl 5s. T. C. Newby

BENNETT.—An Introduction to Clinical Medicine; being Lectures on the Method of Examining Patients, and the means necessary for arriving at an exact diagnosis. By John Hughes Bennett, M.D., F.R.S.E. 4th edit., with 130 woodcuts. Fep 8vo cl 5s. A. and C. Black

BRITISH EMPIRE (THE). Historical, Biographical, and Geographical. By Numerous Contributors, with Introductory Dissertation. By Sir E. S. Creasy, M.A. 3rd edit or 8vo cl 7s 6d. Griffin and Co.

BROMFIELD.—Recollections of Brittany, in Prose and Verse. By Elizabeth Bromfield. Fep 8vo cl 2s 6d. James Blackwood

CARTWRIGHT.—England's Shame and England's Hope. An Essay on the Social and Moral Condition of the People, with Suggestions for their Elevation and Improvement. By T. Cartwright. Fep 8vo swd 1s; cl limp 1s 6d. Simpkin, Marshall, and Co

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ENGLISH (THE) CATALOGUE OF BOOKS FOR 1861. A Supplement to the London Catalogue, and the British Catalogue; containing a complete List of all the Books published in Great Britain and Ireland in the year 1861, with their sizes, prices, and published names; also, of the Principal Books published in the United States of America. Royal 8vo swd 3s 6d. S. Low and Co

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[MARCH 29, 1862.]

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